Vol. XIX JANUARY, 1929 No. 4

JAN 22 1929

THE JAPAN MAGAZINE

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A
Representative Monthly
of Things Japanese

PUBLISHED BY
THE JAPAN MAGAZINE Co.,

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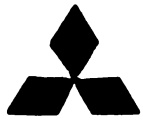

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Capital Subscribed. Y. 50,000,000.00
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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for January, 1929

1. A General Survey of 1928 151
2. Japanese Industrial Products 156
3. The Japanese and the Outer World 158
4. Leaders of the House of Sumitomo 164
5. A Super-Realistic Actor of Old Japan 169
6. The Exhibition of the Imperial Academy of Art 175
7. Dancing Movements of the "No." 179
8. Fortune's Wheel. 181
9. The Editor's Diary 185

Subscriptions:

In the Japanese Empire, (postpaid) per year in advance - *Yen* 5.50
In Foreign Countries, (postpaid) per year in advance - - $ 3.00
Single Copy- - - - - - - - - - - - - 50 sen (25 cents)
Foreign subscriptions should be remitted by P.O. or express money order, to The Japan Magazine Co., 6 Itchome Uchisaiwai-cho, Kojimachi-ku, Tokyo.

Agents:

Maruzen Company, Tokyo
Kyo-Bun-Kwan, Tokyo
Kawase Nissindo, Kobe
Kelly and Walsh, Yokohama and Shanghai
B. F. Stevens and Brown, London
Brentano's, New Yor and Paris
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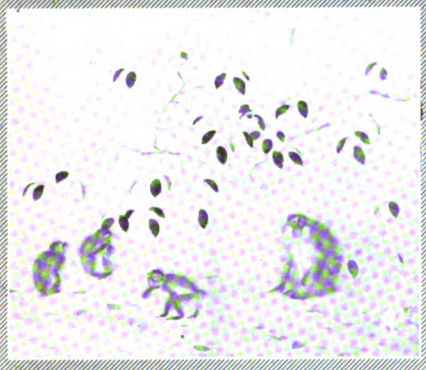

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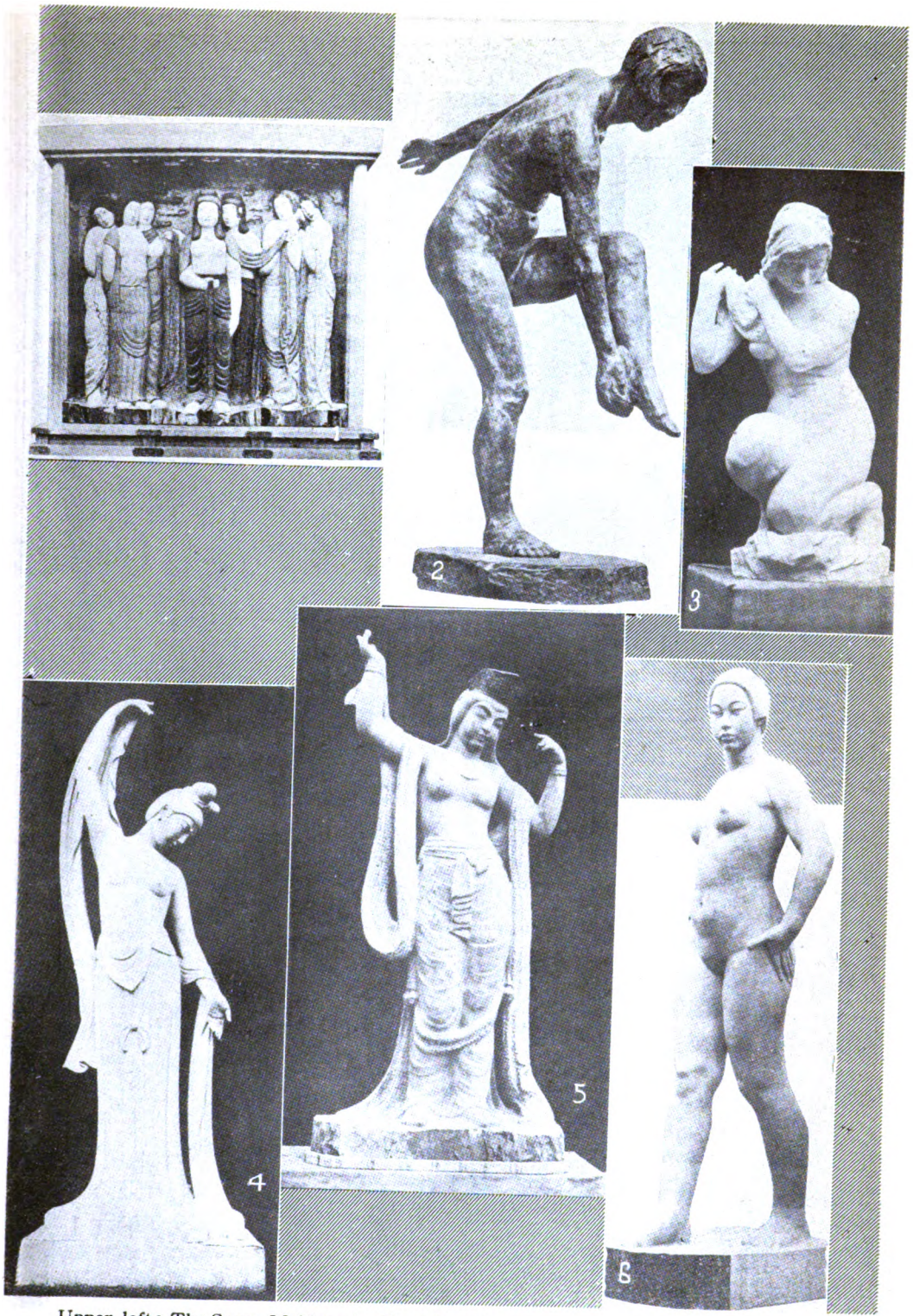

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XIX JANUARY, 1929 No. 4

A General Survey of 1928

THE year 1928 was an animated one. The expiry of the national mourning for the Emperor Taisho revivified the national spirit. The first general election since the enactment of the Universal Suffrage law took place. In the fall H. I. H. Prince Chichibu married Miss Setsu-ko Matsudaira, daughter of Mr. Tsuneo Matsudaira, now Japanese Ambassador to the Court of St. James, and the Grand Enthronement Ceremonies of His Majesty the Emperor were performed. The Grand Reviews on land and sea, were the final events of the Imperial Accession. A regrettable event was the death of H. I. H. Princess Hisa-no-Miya, second daughter of the Emperor and Empress. She passed away on March 8, aged only 181 days.

Political World

The eventful political season opened with the dissolution of the 54th session of the Imperial Diet at the beginning of the New Year. On January 21, when the adjournment ended no sooner had Premier Baron Tanaka delivered a speech on the Government policy and Minister Mitsuchi of Finance finished his address on financial questions, stealing a march on the introduction of a nonconfidence motion by the Opposition, than an Imperial Rescript ordering the House of Representatives to be dissolved was issued, simultaneously with the prorogation of the House of Peers. The distribution of political power in the Lower House when it was dissolved was:

Minseito (Opposition)...219; Seiyukai (Government). . .190; Shinsei Club . . .26; Jitsugyo-Doshikai. . .8; Independent. . .16; Vacant. . .5.

The general election following the dissolution took place on February 20, the first manhood suffrage national election in this country. The Government made every effort to obtain an absolute majority in the House, but fell short of this, as the following list indicates:—

Seiyukai. . . .218; Minseito. . . .217; Jitsugyo-Doshikai. . . .4; Kakushin Club 3; Social People's. . . .4; Japan Labour and Peasantry. . . .1; Labour and Peasantry. . .2; Independent. . .15; Others . . .2; Total. . .466.

Thus the government party in the Diet had a margin of only one seat over the Oppostion Minseito. Prior to the election Minister Suzuki of Home Affairs, in an interview published in the vernacular papers, vehemently attacked the Minseito's platform. As a result, he became the focus of such violent criticism that it compelled Dr. Suzuki to give up his portfolio. This incident was soon followed by an indiscreet utterance by Dr.

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Mizuno, Minister of Education, who also was forced to resign. The result was a reorganization of the Cabinet, Mr. K. Shoda, member of the House of Peers, being invested with the portfolio of Education and Mr. F. Kuhara entering the Cabinet as Minister of Communications, while Mr. K. Mochizuki left the latter post for the Ministry of the Interior.

The Government subsequently came to an understanding with the Jitsugyo-Doshikai, a small party composed of business men. The Labour and Peasantry Party, one of the new proletarian parties, being involved in the notorious Communists' plot, was ordered to dissolve. However, eight seats still were retained in the House of Representatives, by the Social People's and Japan Labour and Peasantry Parties. Some of the neutral members of the Diet organized a new party called the Meiseikai. The Government had a narrow escape in the Diet's extraordinary session, but the political situation did not cease to look dangerous. The Minseito, the Opposition, sustained a great loss on account of the secession of Mr. Tokonami, one of its leaders, and Government adherents succeeded in disorganizing some of the Opposition's constituencies. Then the Minseito lost several more members who organized a new body named the Kensei-Isshinkai. One of the principal causes of political disturbance was the China question. These intricate problems remain pending ; and the negotiations with the Chinese Nationalist Government are at a deadlock. The Tanaka Ministry has not carried into effect what its party upheld as its platform while out of power, according to its opponents, and the only undertaking realized by the Tanaka Cabinet, was the revision of the Public Peace Preservation Act, which has aroused bitter criticism.

The Imperial Ascension of the Throne in the fall gave the Tanaka Administration an opportunity for render a unique service to the Imperial House as well as to the nation, and has been greatly relieved as a result of Minister Kuhara's recent success in winning over the members of the new Kensei-Isshinkai Party, which was followed by the Government's reaching an accord with Mr. Tokonami in regard to the China question and the latter's trip in China.

Economic Fields

The economic condition of Japan became more and more slack during the year 1928. As a result of the panic in the preceding year, bank after bank was forced to close, inflicting enormous loss on the depositors. Notwithstanding the ephemeral stability of financial circles toward the latter half of 1927, a large amount of deposits in middle and minor banking houses hurriedly found its way into the first rate banks, trust companies and postal savings offices.

According to statistics published by the Departmenr of Finance, in connection with the increase and decrease of ordinary bank deposits, those in custody of trust corporations, and postal savings, compared with the end of February, 1927, immediately before the panic, and the end of December of the same year, while the amount of money in the custody of trust companies, and postal savings deposits increased by Yen 237,000,000 and

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Yen 360,000,000 respectively, the deposits in ordinary banks throughout the country indicated a decrease by Yen 43,000,000. The Yasuda Bank, Mitsui Bank, Sumitomo Bank, Dai-Ichi Ginko (First Bank) and Mitsubishi Bank, considered the five great banks of Japan, found their deposits increased by Yen 585,000,000 in the aggregate. Thus a huge sum has been concentrated in the first grade banks, trust houses and the Government postal savings institutions. This uneven accumulation of capital is a remarkable phenomenon following the great panic.

In 1928 this unfavourable tendency was not mitigated. The accumulation of capital became even more marked, the necessary result being that the business world became more and more depressed. Existing companies found their management so difficult that there were many cases of the reduction of capital or liquidation, not to speak of the reduction of capital of new undertakings. Recent causes were the disturbances in China, the anti-Japanese boycotts in that country, the procrastination of the lifting of the ban on the export of gold and others, but the remote and yet important causes were the great reaction following the post-bellum boom, capital needed for the rebuilding of Tokyo and Yokohama after the great earthquake, and the economic panic of the previous year. Confronted with this economic crisis, the Tanaka Cabinet has prepared, it is widely considered, an extravagant budget for 1929. The people meanwhile are suffering under heavy tax burdens and have no means of husbanding the national resources.

When the people will be able to emerge from these hard times nobody can tell; there is hardly a single sign pointing to the return of a prosperous condition. Such economic adversity is not having a good effect upon the morale of the people.

Amidst this general depression an outstanding phenomenon is the popularity of the so-called "One Yen Story Series." The publishing world was flooded with numerous such book issues, to which subscribers were invited throughout the country, as a result of the good sale of books of that kind during the preceding year. Series after series were put on the market and drew an enormous number of subscribers. There took place keen competition among the publishers who began to give more importance to the contents of the publications. For attracting long term subscribers, they began to think, it was essential to be careful in the selection of the contents. The publication of these One Yen Series overwhelmed other books and periodicals. Bookstores not directly interested in the sale of the series experienced a hard blow. The main reason for this phenomenon as against books in general was the business depression, and the popularity of the One Yen Series is an exceptional case.

Another interesting feature of the publishing world, reflecting a remarkable tendency of thought, was the fact that various translations of "Capital," the noted work of Karl Marx, were enthusiastically welcomed. Of one of them five editions were issued within one month.

Literary and Artistic World

The popularity of the One Yen Series made for the prosperous condition of the world of letters, because the greater part

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of the contents of such series pertained to pure literature. Not a few periodicals, on the other hand, were doomed to go out of existence, in consequence of the hard times as well as the success of the One Yen Series. Among others, the discontinuance of the "Taiyo," once one of the most influential monthlies, was greatly regretted. The successive failures of many purely literary journals tell the ruin of that kind of literature in Japan of today. Anybody who observes the present condition of the Japanese literary field can not deny that men of letters are walking recklessly. The result was the remarkable so-called popularization of literature and the consciousness of the object of literature. Arguments for and against this rose to white heat during 1928.

Some people are of opinion that the writers of popular literature are more sober in their study and have more conscience of authorship than those of so-called pure literature. It is undeniable that the chaotic condition of the literary world emanates from the general slackness of trade.

In proletarian literature theoretical discussions became heated between the anarchists and the communists towards the latter part of 1927, and led to the victory of the latter party. Ever since then antagonism between the right and left wings of the commuists began to be conspicuous, and their dissension went to the length of the formation of the "General Association of the Left Wing Men of Letters" among various bodies of proletarian literary men. Their principal object was to carry out a movement for the reform of the publication law and censorship system of the Government.

Mr. Kan Kikuchi, one of the most prominent figures in contemporary literature, on the Social People's ticket, and Mr. Seikichi Fujimori, also a famous man of letters, on the Labour and Peasantry ticket, were candidates for election to the House of Representatives in the General Election of February, 1928. Both of them were defeated, but their candidacy was a sign of the times.

In the fine art world there has been much progress. All the year round fine art exhibitions are being held. The Tokyo Prefectural Fine Art Gallery in Ueno Park never closes except in August each year.

It is planned to erect a museum on a large scale in Ueno Park in commemoration of the Enthronement Ceremonies, as a joint undertaking, official and private. The capital is estimated at Yen 10,000,000, the Government appropriating Yen 5,000,000 and the other half being raised by private individuals.

Social Aspects

Among many events that occurred during last year, prominent was the Japanese Communists case. There was a general round up throughout the country, which was commenced in March, 1928, of the Japanese Communists who sprang up among students and labourers. They were all discontented with the present social order, for the reorganization or disorganization of which they tried to resort to unlawful measures. They organized a secret society, whose members were scattered all over the country, numbering several hundred. A remarkable fact was that a large number of students of univer-

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sities and colleges, governmental and private, were involved. Implicated in the plot, Dr. Hajimé Kawakami, Professor of the Kyoto Imperial University, widely known as an authority on Marxism in Japan, and several professors and assistant professors of the Kyushu and other Imperial Universities were forced to abandon their chairs.

Another aspect which has been growing in seriousness is the difficulty of getting work for school graduates as well as for people in general. Men are too many and jobs too few describes the present condition of life in Japan. Even the graduates of universities cannot easily obtain employment. A phenomenon, however, is that the theatres always play to capacity houses, while movie houses, cafés and restaurants everywhere are full of pleasure seekers. Large department stores, such as Mitsukoshi and others, are making good sales. The rich enjoy a luxurious life as much as they like, whereas the poor are suffering from how to get their food. This is the acutal state of society. The gap separating the wealthy from the poverty-stricken is now wider than ever, from which spring various tragic events. Japan is thus confronted with problems of the most vital significance.

At one of the many receptions tendered Dr. Solf, retiring German Ambassador, seen in the center. To his left is Viscount Ishiguro, and at the extreme left is Baron Hirayama, President of the Japan Red Cross.

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Japanese Industrial Products

THE Commerce and Industry Department contemplates the revision of the present regulations for industrial guilds for the benefit of medium and small sized industries, and has made investigations of the position of these particular industries as well as of home industries.

According to these investigations, the yearly output of factories employing not less than five workers and excepting Government factories amounted in the aggregate to 7,154,797,000 yen in value, of which factories employing not more than 500 workers each had 4,493,212,000 yen, or 62.8 per cent.

Classified into the various kinds of industry, the figures are as follow:—

In Millions of Yen

Industry.	Total Output of Factories Employing Not Less Than 5 Workers.	Total Output of Factories Employing Not More Than 500 Workers.	Proportion.
Spinning and weaving . . .	2,872	1,568	54
Metal.	447	283	63
Machinery	538	239	44
Ceramics.	210	169	80
Chemical	813	627	77
Sawing and wood working. .	185	185	100
Printing and book-binding. .	158	139	88
Food stuffs	1,249	1,038	83
Gas and electric	150	150	100
Other	225	200	89

Factories employing not more than five workers numbered 51,906, the total number of workers being 2,072,807, those employing not less than five workers and not more than 100 numbered 49,331 the total number of employees being 854,156, those employing not less than 100 workers and not more than 500 numbered 2,045 with a total number of 447,964, and those employing not less than 500 workers numbered 530 with the total number of 770,687.

The factories having not more than 500 workers thus comprised 98 per cent. of the total number and the number of workers employed by them 62 per cent. of the total.

Classified into the various kinds of industry, the figures are as follow:—

(In Thousand of Employees)

Industry.	Factories Employing Not More Than 100 Workers.	Factories Employing Not Less Than 100 Workers and Not More Than 500.	Factories Employing Not Less Than 500 Workers.
Spinning and weaving:			
Number of factories . .	16,474	1,205	362
,, ,, workers . .	324	255	482
Metal:			
Number of factories . .	3,184	85	14
,, ,, workers .	49	21	42

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Industry.	Factories Employing Not More Than 100 Workers.	Factories Employing Not Less Than 100 Workers and Not More Than 500.	Factories Employing Not Less Than 500 Workers.
Machinery:			
Number of factories . .	4,164	198	69
,, ,, workers . .	72	47	152
Ceramics:			
Number of factories . .	2,486	76	14
,, ,, workers . .	40	18	14
Chemicals:			
Number of factories . .	2,383	189	30
,, ,, workers . .	56	43	29
Sawing and wood working:			
Number of factories . .	3,737	38	—
,, of workers . .	53	6	—
Printing and book-binding:			
Number of factories . .	2,190	66	6
,, of workers . .	41	12	7
Food stuffs:			
Number of factories . .	10,203	97	30
,, ,, workers . .	138	22	31
Gas and electric:			
Number of factories . .	377	16	—
,, of workers . .	7	3	—
Others:			
Number of factories . .	4,137	75	7
,, of workers . .	69	15	10

Besides these factories, the home industry produces the following:

(In Thousands of Yen)

For Home Use	For Export
887,370	247,117

The total comes to 1,134,487,000 yen.

This industry produces chiefly the following things:

For Home Use.—Silk and cotton mixtures, silk sash cloths for women, socks, parasols and umbrellas, paperware, household furniture and ornaments, earthen and procelain ware, glassware, Japanese paper, lacquer ware, leather and leather ware, wood manufactures, bamboo manufactures, brushes and brush bristles, copperware and straw manufactures.

For Export.—Earthen and porcelain ware, glass ware, enamelled ironware, hosiery goods, silk handkerchiefs, lace yarn, dantsu rugs, lamp wicks, socks, hats and caps, braids, wall and table clocks, bicycle parts, wood manufactures, parasols and umbrellas, toys, buttons and metalware.

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The Japanese and the Outer World

By Shujiro Watanabe

CHAPTER XVIII

THE JAPANESE PEOPLE IN THE PHILIPPINES AND MACAO—THEIR DESCENDANTS

In the Bunroku era, of the sixteenth century many Japanese went to Luzon, and accounts of them are given by Spanish authorities. The following is an epitome of what Antonio de Morga[1] has to say on the subject. Towards the end of the 16th century many emigrated to Manila, though in number they did not equal the Chinese. A colony of about five hundred reside in one of the quarters of Manila, and there are no settlers elsewhere. The Christians amongst them are under the spiriutal care of Franciscan monks and interpreters. They wear their native costume of *kimono* and and sandals, carry two swords, one long and one short, and keep their heads bare, "the top shaven as far as the crown, and the back hair long, tied upon the head with a graceful bow." They are people, Morga remarks, of noble condition and conduct, of much ceremony and courtesy, with much point of honour, and very estimable, and determined in any case of necessity or difficulty. In times of peril, moreover, they show great intrepidity. Those who are Christians are extremely devout and are numerous throughout Japan. The majority of these Japanese do not remain in the Philippines; nearly all return home. This is characteristic both of the Japanese and of the people of Siam, Cambodia &c. who go back to their own land after a short stay. The Japanese were warmly received in the Philippines and intercourse between the two countries has flourished. Merchant ships from Nagasaki supply the islands with wheat flour and other goods and take back the native productions. In the time, however, of Governor Gomez Perez Dasmarinas an interruption of this commercial intercourse took place owing to the action of Faranda Quiemon.

Faranda Quiemon is, no doubt, the same man as Harada Magosichiro or his nephew, of whom an account is given in Chapter XXI.

Little was heard of the Japanese in the Philippines after that time owing to the interruption of foreign intercourse. Seventy years had elapsed, when, in the 5th. y. of Hoei (1708) Giovan Battista Sidotti, a Catholic priest from Rome, arrived at Yutomari-mura, Yakushima, Osumi, for the purpose of propagating Christianity in Japan. He wore Japanese dress, carried a sword and had a supply of Japanese money. Next year he was sent to Yedo and examined by Arai Chikugo-no-kami (Hakuseki), a well known classical author,[2] who was then an official of the Bakufu.

1. The *Philippine Islands* by Antonio de Morga, (Hakluyt Society): London, 1868.
2. His work, *Seiyo Kibun* or "Dictation of European Narratives" was chiefly taken down from the conversation of this Roman priest.

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When asked where he had learnt what he knew of the Japanese language and customs and got his Japanese dress &c., he replied that it was from the Japanese in Luzon, and, going on to speak of the condition of Luzon, related that more than 3,000 descendants of Giapponese (Japanese) lived in that country. They formed a colony apart, and retained their native tongue and national customs; the *samurai* (members of the military class) bore two swords, while the others had only one sword. Noblemen, it is said, rode saddled horses, escorted by attendants bearing long spears, as they had been accustomed to do in their own land. They were governed by the Spanish officials and were not permitted to go out of their own colony. Twelve Japanese who had been driven by a storm on the coast of Luzon about 1701 went to join them.

In Iliolo Island, one of the Philippines, there is a race called Yolo who in build and constitution resemble the Japanese; they are courageous by nature, make keen-edged swords, and are skilful in fencing. For these reasons they are said by some authorities, Spanish and others, to be descendants of the Japanese who emigrated there of old. It is probable that they may be.

The Japanese who then resorted to Macao were very numerous. In the 19th. y. of Keicho (1614) the Catholic churches in the centre and west of Japan were burnt by the Bakufu, Catholics were ordered to renounce their faith, and those who did not were exiled to Macao. Two feudal lords, Takayama Minaminobo (so called after his retiring into private life and shaving his head), who ruled over a territory bearing 70,000 *koku* of rice in Takatsuki, and Naito Hida-no-kami Joan (Johan), with a territory of 17,200 *koku* in Toba, Sima, had their estates confiscated, were imprisoned on the charge of being Catholics, and, with Kagayama Haitonosuke, retainer of Lord Hosokawa, and Sinagawa Ukyo and Sibayama Gombei, two retainers of Lord Maeda, together with other believers, both men and women, to the number of upwards of a hundred, were put on board a large ship and banished to Macao. Some of these seem to have removed to the Philippines. When, in the following year (1st. of *Genwa* or 1615) the castle of Osaka was taken, Toyotomi's retainers fled to Macao and the Philippines, and when, 24 years afterwards, the Catholic rebels were defeated, they also fled there.

When the Bakufu in the 13th. and 16th. years of Kwan-ei (1636-9) prohibited all Japanese from going abroad, it examined all the Eurasians in Nagasaki and Hirado and banished 298 of them to Macao, eleven of Dutch extraction being shipped to Java. The child of a European father was exiled and separated from its mother, while the child of a Japanese father was not, only the mother being banished. Any one who concealed a European's child was liable to capital punishment. Husbands and wives, parents and children, brother and sister were thus compelled to part from one another. There were many tears shed in all families that had any relations with foreigners. The daughter of one Dutch father was fourteen when banished to Java, where she afterwards married a Chinese. She could not forget day or night her

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native land to which she earnestly but vainly longed to return. She wrote a lengthy letter to a friend of hers at Nagasaki; it is very graphic, touching and yet enthusiastic and one cannot read it without emotion and sympathy.[1] In Macao the church said to have been built by the Japanese in olden times still remains, as well as their descendants; and at Hon-en in Annam and in Combodia and the adjacent districts a number of Japanese are reported to be found. In the language spoken at Macao there are certain words similar to the corresponding terms in Japanese, such as *kome* (boiled rice), *ako* (water), which is probably derived from a Sanskrit word *aka*. These words are considered identical in origin.

CHAPTER XIX

COMMUNICATION WITH ANNAM, CAMBODIA AND SIAM— THE JAPANESE IN THESE COUNTRIES

Intercourse with Annam was inaugurated in the time of Toyotomi Hideyosi (Taikō), who exchanged letters with that country. In the 6th. y. of *Keicho* (1601) an envoy from the prime minister of Annam, General Prince Genkei, arrived in Japan to present his letter (written in Chinese) and gifts to Ieyasu, who after Hideyosi's death was in supreme power. The letter reported with regret that a Japanese vessel from Nagasaki had been wrecked on the coast of Annam, where a quarrel had taken place between the crew and the natives which had resulted in several of them being murdered. Ieyasu handed the envoy a reply together with a gift of weapons. The letter stated that no Japanese ship without a seal from the government should be allowed to call on the Annamese coast. For ten years after that, letters and gifts were exchanged between the two countries.[2]

In one of his letters Ieyasu laid down rules for intercourse, and the principles of commerce, saying: "truth and credit should be the foundations both of intercourse and trade, for the natural instincts of all human beings are inevitably the same; men only differ in customs and languages." This letter was drafted by Fujiwara Seikwa, a celebrated Chinese classic, who wrote on rules for commerce when Suminokura Yoichi sent his ship to Annam. The following passages from his work may also be quoted:

> "The object of trade should be to supply us with what we have not in sufficient quantity here, from the land where it is abundant. Its aim should not be to seek self-interest by injuring others, but to promote mutual interests and common advantages.

---

1. It is contained in *Gwviko Tsūshō Sidau*, p.p. 101-5.
2. Some of these letters from Annam are pasted on a folding screen kept in the Shōkokuzi temple at Kyōto.

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"Human beings do not differ in their natural instincts, although their habits and languages may be unlike. So it is absurd to forget the points of similarity and marvel at those of dissimilarity and deceive or insult aliens. For the sake of peace each man should be obedient to the law and doctrine of the land in which he lives.

"All men are brethren who should love one another and succour such as suffer trouble ot disaster; and much more should we be ready to succour our fellow country men, our friends.

"Stormy winds and rough seas are perilous, but passions are more perilous than they, for many a man is drowned in drink or sensuality. Friends therefore should warn each other."

So it was that the leading rational principles of commerce were clearly laid down by a Japanese scholar of old, hundreds of years before Adam Smith! Alas! the statesmen who lived more than two hundred years after him had to have the advantages of commerce pointed out to them by foreigners and to be forced to trade with them in spite of themselves. How wise were the men of old, how unwise those of modern times! This, indeed, was the evil consequence of the cowardly policy of the closed door.

The Japanese who went abroad in those days were daring and courageous. Some, indeed, were so violent and overbearing that the natives of the lands to which they resorted suffered much at their hands, and complained to their rulers, who accordingly communicated frequently about the plunder and ravages of the Japanese to the Bakufu and demanded redress. The latter replied that wrongdoers should be punished in accordance with the local law of the country in which they resided. The Annamese government often gave notice to the Japanese merchants in that country that offenders should be put down by force if necessary, for they disobeyed the government's orders and were ready to rebel against it.

In the 4th. y. of Genwa (1618) the Bakufu gave Funamoto Yasichiro in Cochin China, or Annam, instructions that all Japanese merchants there should be under his control, and that offenders should be punished by him. He occupied the position of consul, and, for a time, what is called extra-territoriality was in force in Annam.

In the 6th. y. of Keicho (1601) envoys from Cambodia and Luzon came to this country for the first time to present letters and gifts to Tokugawa Ieyasu, who gave them audience, sent a reply to the letters, and made gifts in return. From his letter to the Cambodian ruler it is evident that the latter had asked for Japanese arms to be sent to that country which was then at war, and Ieyasu granted the request unreservedly, promising that a sealed license should be given to any Japanese merchant wishing to go to Cambodia.

In the 10th. y. of Keicho (1605) the Cambodian ruler despatched Hara Yajiemon, a Japanese merchant in that country, as his messenger to Japan, and the prime minister of Cambodia also sent a letter and gifts to Ieyasu by another merchant who

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"Human beings do not differ in their [illegible], although [illegible]
[illegible] may be unlike. So it is also [illegible] yet the [illegible]
and manners in the [illegible] and [illegible] [illegible]. For [illegible]
peace and [illegible] [illegible] to the law [illegible] [illegible]
[illegible]

"As [illegible] [illegible] who should [illegible] [illegible] and [illegible]
[illegible] [illegible] discover, and much more [illegible] [illegible]
[illegible] [illegible] [illegible].

"Storms, winds and rough [illegible] [illegible] [illegible] [illegible]
than men, [illegible] [illegible] [illegible] [illegible]. [illegible]
[illegible] was much [illegible]."

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

1. This name is translated from Japanese words. The number cannot be certain

was returning home to Japan. Ieyasu stated in reply that Japanese offenders there should be subject to the Cambodian law. Later, when outrages on the part of the Japanese became more and more violent in southern and East Indian countries, Cambodia and Luzon, petitioned that something should be done to suppress them; on which Ieyasu gave them certificates, dated the 6th. of the 8th. m. of the 13th. y. of Keicho (1608), declaring that all Japanese offenders in those countries should be examined and punished under the local laws. It will be seen that a number of the Japanese settled in Cambodia in those days. "To this day one of the channels of the great river of Cambodia is known as Japanese river—a name given, indeed, on some maps, to the main river itself, and probably taking its origin from the Japanese colony."[1]

When trade was flourishing between Japan and the countries to the south-west, Ieyasu entrusted a letter for the ruler of Siam[2] to Antony Carases,[3] called in Japanese Zinzaemon, a European merchant, who travelled from Japan to Annam and Siam in the 9th. y. of Keicho (1604). In his letter Ieyasu stated that due protection would be given to any Siamese merchants who should come to Japan, that commerce should be free and that ships in any number would be welcomed. His open door policy was then entirely different from that enforced only a few years later.

In the 14th. y. of the same era (1609) the Bakufu sent a letter to Siam, asking for fire-arms and gunpowder, and the request was granted. Ieyasu was pleased, for he was in need of these supplies for his war with his great enemy, the Toyotomi clan, and in the following year he sent a letter of thanks.

At that time Yamada Nagamasa and other Japanese were in Siam, and they made efforts to promote intercourse between the two countries, as will be noted in subsequent chapters. After the restrictions were placed on foreign trade the King of Siam sent a messenger (2nd. y. of Meireki, 1656) to request that communications shonld be re-opened, but his appeal was refused. Some years later, however, Siamese merchant vessels were permitted to come to Nagasaki, though very few availed themselves of the opportunity.

When a declaration of amity and commerce was drawn up between the two countries in the 20th. y. of Meiji (1887), the preamble stated that that declaration was made in order that the friendly and intimate relations which had once existed between Japan and Siam should be resumed.

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1. Hildreth's *Japan as It Was and Is*, p. 558.
2. Called by the Japanese Shamuro, which is derived from Hsuan-lo, the Chinese pronunciation ef the same characters. The natives call their country Thai, which means "free (licentious) country." The modern name, Siam, is, according to Bishop Pauegoix, derived from one of the ancient names of the country, Sajam, meaning "the dark race." Sir John Bowring (formerly Governor of Hongkong) states in his *Kingdom and People of Siam* (London, 1857) that after the time of the Ming dynasty in China, Siam often paid tribute to China.
3. This name is transliterated from Japanese works. The author cannot be certain of the spelling.

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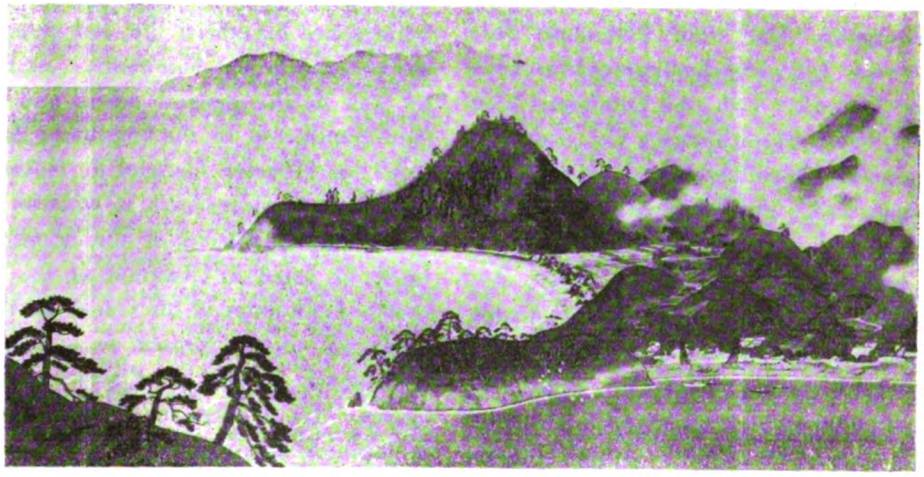
Numerous descendants of Japanese traders and pirates are still to be found in Indo-China and the Malay Archipelago.

At Ayutua (Muang Ayuthia), the former capital of Siam, situated on the left bank of the Menam about fifty miles from the mouth, there is a grass meadow which was formerly the site of the "Japanese quarter" and is still called so by the inhabitants, where more than 300 Japanese lived in the time of Yamada Nagamasa. To this day the natives have traditions of the Japanese and their abodes, and amongst them are many of the latters' descendants. In countenance they greatly resemble Japanese and they tie up their hair after the old Japanese fashion.

Nicolas Couckebaeker, captain of the Dutch factory at Hirado from 1634 to 1638, states in his diary, which is preserved in the Colonial Archives at The Hague, that when he and other Dutchmen met and conversed with the King of Tonkin they were greatly assisted by a Japanese lady attached to the court, called Oura San, who acted both as their interpreter and as their advocate against the Portuguese who slandered the Dutch to the King.

In later years a European who spent two years in Tonkin frequently saw people there who are certainly of Japanese descent. In one village the inhabitants were all of Japanese blood, and they married only with each other whose ancestors supposedly had come from Japan, but could not speak Japanese, though they preserved Japanese manners and customs, and made Japanese porcelain &c.



Seaside Village by Eikyu Matsuoka.

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Leaders of the House of Sumitomo

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Leaders of the House of Sumitomo

THE House of Sumitomo, in company with Mitsui, Mitsubishi and Yasuda has its share in dominating the economic and financial world of Japan and thus is internationally famed.

It comes of a distinguished and very old origin, as its founder made an immense fortune in mining about 250 years ago. From then, it accumulated wealth. Subsequently, it started an exchange brokery, which made the foundation of its present banking. As it increased in its financial power, it embarked on different business enterprises and was successful, until it came to rank with the Mitsuis, Mitsubishis and Yasudas.

The Sumitomo Goshi Kaisha is the executive of the House of Sumitomo. Capitalized at Yen 150,000,000 this company has functions akin to the Mitsui Gomei Kaisha for the Mitsuis, the Mitsubishi Goshi Kaisha of the Mitsubishis and the Hozensha of the Yasudas.

Under the control of this executive come the Sumitomo Bank, Ltd., the Sumitomo Copper Drawn Steel Tube Company, Ltd., the Sumitomo Steel Works, Ltd., the Sumitomo Warehousing Company Ltd., the Sumitomo Electric Wire Manufacturing Co., Led., the Sumitomo Fertilizer Manufacturing Company, Ltd., the Sumitomo Trust Company, Ltd., the Sumitomo Life Insurance Company, Ltd., the Osaka Hokko Real Estate Company, Ltd., the Sumitomo Building Co., the Tosa-Toshino-gawa Hydro-Electric Company, Ltd., the Sumitomo Colliery Company, Ltd., and the Sumitomo Besshi Copper Mines. Besides, there are as subsidiary companies of the House the Wakayama Warehouse Bank, Ltd., the Fuso Marine Insurance Company, Ltd., the Fujikura Electric Wire Manufacturing Company, Ltd., the Tomishimagumi and the Japan Plate-Glass Manufacturing Copmany, Ltd.

A brief sketch of the leaders of these Sumitomo enterprises follows.

Mr. Kankichi Yukawa

Mr. Kankichi Yukawa is the Director General of the Sumitomo Goshi Kaisha, the executive of the House of Sumitomo. He is from Wakayama Prefecture. From generation to generation his ancestors were physicians attending the lords of the Wakayama clan. The eldest son of his predecessor, Kansai, he was born in 1868. In 1890, he graduated from the Law College of the Tokyo Imperial University, and entered an official career as an official of the Department of Communications, in which he was gradually promoted to the directorship of the Mercantile Marine Bureau. In 1905 he relinquished his official life, and accepted an invitation to join Sumitomo. At first, he was in the general office, and was then transferred to the Sumitomo Bank. Later, on Director General K. Nakada's retirement he succeeded him, while he was the managing director of the Sumitomo Bank, he acted as Chairman of the Executive Committee of the Osasa Banker's Club, and proved himself as a man of exceptional ability in Osaka banking circles. He is noted for his enthusisiam in business enterprises and also for his energy and assiduity. He is affable and

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courteous. He is very circumspect as is expected of the head of the House of Sumitomo. Every morning he comes to his office at 8 o'clock, and then has an English conversation lesson for one hour under an English tutor. These are unusual things for a man of his position. He favors golf more than any other recreation.

Baron Sumitomo, the titular head of the House of Sumitomo, is not yet of age, having succeeded his father last year, when the latter died. On the shoulders of Mr. Yukawa rest the responsibilities of bringing up successfully this young master, in addition to the successful management of the giant Sumitomo fabric of enterprises.

Mr. Masatsune Ogura

Mr. Masatsune Ogura is the Managing Director of the Sumitomo Goshi Kaisha. Born in 1875, he graduated from the Tokyo Imperial University in 1897, and entered at once the Home Department. About two years later, he left it and obtanied employment with Sumitomo, in which he was gradually elevated to his present position. He is a mild-mannered and broad-minded man. Moreover, he cares for his subordinates, and is much beloved by them A few years ago, the Sumitomo projected a life insurance business and established the Sumitomo Life Insurance Company, Ltd., by buying up the Hinode Life Insurance Company. This project is said to have been thought out by Mr. Ogura. So important is his position in the House of Sumitomo, that if Mr. Yukawa retires, it is expected that his successor will be Mr. Ogura, due to his ability and popularity.

Mr. Norihiko Yatsushiro

Mr. Norihiko Yatsushiro is the Chief Managing Director of the Sumitomo Bank, Ltd. He is a nephew of the late Viscount Tajiri. He was born in Kagoshima in 1872. In 1896, he graduated from the Law Collge of the Tokyo Imperial University. At first he was with the Nippon Yusen Kaisha and was promoted to be manager of its London office. Subsequently, he entered the Sumitomo Bank, Ltd., in which he filled the positions of Vice-Chief of the Business Department, Vice-Manager, of the General Affairs Department, Chief of the Business Department, and Director, until he was promoted to his present post, when Mr. Yukawa was appointed Director General, shouldering the responsibility for the bank. His business policy is positive, contrary to that pursued by his predecessor, and under this progressive policy, the Sumitomo Bank has made rapid developement and is ranking with the Mitsui, Mitsubishi, First and Yasuda Banks. Mr. Yatsushiro therefore figures as a leading banker in Western Japan, as does Mr. S. Ikeda in Eastern Japan.

Mr. Kakujiro Kaga

Mr. Kakujiro Kaga is a Managing Director of the Sumitomo Bank, Ltd. He was born in Tokyo-fu in 1875. In 1897 he graduated from the Tokyo Higher Commercial School, and entered its post graduate department. Two years later, he found employment in the Sumitomo Bank, Ltd, He rose gradually from being an ordinary clerk to be Acting Manager of the Nakanoshima Office of the bank and then of its Kyoto branch. In 1905 he was sent to Europe

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Mr. Norihiko Yamashiro

Mr. Norihiko Yamashiro [illegible] Managing Director of the [illegible] tures, Ltd. [illegible] He was born [illegible] 1872 [illegible] from the Law College of the Tokyo [illegible] [illegible] entered the Sumitomo Bank, Ltd., in which he filled the posts [illegible] Vice-Chief of the Business Department [illegible] Department, Chief of the Business Department, and Director, until he was promoted to his present post when Mr. Yasukawa was appointed Director [illegible] [illegible] under [illegible] Bussan Kaisha has made [illegible] also is serving with the Alumni [illegible] [illegible] and Yasuda [illegible] Mr. [illegible] [illegible] Western Japan [illegible]

Mr. Kakujiro Kaga

Mr. Kakujiro Kaga [illegible] Director of [illegible] He was born [illegible] 1875 [illegible] 1897 he graduated from the [illegible] Higher Commercial School [illegible] [illegible] two years later, he [illegible] Sumitomo [illegible], Ltd. [illegible] from [illegible] Acting Manager of the [illegible] Office [illegible] branch. [illegible] he was sent to Europe

[illegible] expected of the head of the House of Sumitomo. [illegible] morning [illegible] [illegible] English [illegible] under an European [illegible] [illegible]

[illegible] the House of Sumitomo [illegible] [illegible] having succeeded his father [illegible] [illegible] Mr. Yasukawa [illegible] [illegible]

Mr. [illegible] Ogura

Mr. [illegible] Ogura [illegible] Director of the Sumitomo [illegible] [illegible] he graduated from [illegible] [illegible] which he was [illegible] [illegible] Company [illegible] [illegible] This project [illegible] by Mr. Ogura [illegible] the House of Sumitomo [illegible] Mr. Yasukawa [illegible] Mr. Ogura [illegible] and possibility.

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...America to ... exchanges. ... He came back to Japan in 1907. Since then, he successively ... ... of Imperial ... Vice-Director of the Imperial Museum, Director of the Yokohama ... and Director of the Kobe branch, until he was made a Counsellor in 1922. In 1927 he was ... Director of the Bureau of Education, who had been ... the Department. He ... and ... ...

Mr. Kensaku Odaira

Mr. Kensaku Odaira is now Managing Director of the Asahi Shimbun, Tokyo. Soon after graduating from the Tokyo Imperial University School he went to China, where he took part in the Boxer Rebellion and received the Boxer medal. Returning to Japan he joined the Osaka Asahi, and soon distinguished himself as an enterprising and capable journalist. He was appointed Director of the Shimbun Company, Ltd., and when this was changed to the present Company, Ltd., he became Managing Director. He is also a Director of the Tokyo Electric Light Company, Ltd., and a member of the Board of Directors of the Nippon Yusen Kaisha (Japan Mail Steamship Company, Ltd.). He is a member of the Tokyo Chamber of Commerce and a director of the Tokyo Industrial Bank, Ltd. He is a member of the Imperial Japan Society, the Japan Society of London, the Japan Society of New York, the Japan Society of Boston, the Japan Society of San Francisco, the Japan Society of Seattle, the Japan Society of Portland, the Japan Society of Los Angeles, the Japan Society of Chicago, the Japan Society of Pittsburgh, the Japan Society of Cleveland, the Japan Society of Detroit, the Japan Society of Buffalo, the Japan Society of Rochester, the Japan Society of Washington, D.C., the Japan Society of Philadelphia, the Japan Society of Baltimore, the Japan Society of Boston, the Japan Society of Providence, the Japan Society of Hartford, the Japan Society of New Haven, the Japan Society of Springfield, the Japan Society of Worcester, the Japan Society of Lowell, the Japan Society of Lawrence, the Japan Society of Haverhill, the Japan Society of Newburyport, the Japan Society of Salem, the Japan Society of Gloucester, the Japan Society of Rockport, the Japan Society of Ipswich, the Japan Society of Essex, the Japan Society of Middlesex, the Japan Society of Norfolk, the Japan Society of Plymouth, the Japan Society of Barnstable, the Japan Society of Dukes, the Japan Society of Nantucket, the Japan Society of Bristol, the Japan Society of Newport, the Japan Society of Providence, the Japan Society of Kent, the Japan Society of Washington, the Japan Society of Kent, the Japan Society of Providence, the Japan Society of Newport, the Japan Society of Bristol, the Japan Society of Nantucket, the Japan Society of Dukes, the Japan Society of Barnstable, the Japan Society of Plymouth, the Japan Society of Norfolk, the Japan Society of Middlesex, the Japan Society of Essex, the Japan Society of Gloucester, the Japan Society of Salem, the Japan Society of Newburyport, the Japan Society of Haverhill, the Japan Society of Lawrence, the Japan Society of Lowell, the Japan Society of Worcester, the Japan Society of Springfield, the Japan Society of New Haven, the Japan Society of Hartford, the Japan Society of Providence, the Japan Society of Boston

and America to study foreign exchanges. He came back to Japan in 1907. Since then, he successively has held the positions of Inspector, Vice-Chief of the Business Department, Manager of the Yokohama branch and Manager of the Kobe branch, until he was made an auditor in January, 1923. In 1927 he was chosen director of the bank in succession to Mr. Sachio Imamura, who had been transfered to the Sumitomo Trust Company, Ltd. He is prudent and scrupulous, clear-headed and self-possessed.

Mr. Kensaku Odaira

Mr. Kensaku Odaira is another Managing Director of the Sumitomo Bank, Ltd. Soon after graduation from the Tokyo Higher Commercial School he went to Shanghai, where he taught in the Dobun School and studied the dollar and sterling exchanges in the money market there. Afterwards he obtained employment as an ordinary clerk in the Sumitomo Bank, Ltd. and worked his way up to the position of Acting Manager of its Head Office, Vice-Chief of its Business Department, Manager of the London Office and the Manager of the Head Office, until he was promoted to his present position. He had a great brain and is a rising star in banking circles, but he is said to be rather too much of a scholar.

Vice-Admiral Shibakichi Yamanaka

Vice-Admiral Shibakichi Yamanaka is the Managing Director of the Sumitomo Copper Drawn Steel Tube Company, Ltd. and is the only ex-fighting man among the Sumitomo directors. He was born in Yamaguchi Prefecture in 1870. In 1889 he was appointed Second-Lieutenant and gradually was promoted, until he became Rear-Admiral in 1918. In the meantime, he was Captain of the warships Nisshin, Azuma, Settsu and Kongo, Chief Staff Officer of the Kure Admiralty, Commander of the Second Destroyer Flotilla and head of the Yokosuka Naval Arsenal. He received the Fourth Order of the Golden Kite in recognition of his services in the Japan Russian War. On retiring from the service, he joined Sumitomo. He is sociable, far from being a blunt navy man.

Mr. Sakaye Kato

Mr. Sakaye Kato is the Managing Director of the Sumitomo Steel Works, Ltd. He was born in China Prefecture in 1878. In 1899 he graduated from the Engineering College of the Tokyo Imperial University, and soon entered the employ of the Sumitomo as an engineer. Formerly, he was manager of the Amagasaki Works of the Sumitomo Copper Co. Ltd., and his exceptional ability shown there was so appreciated by the executives of the House that he was selected for his present position. His clear head, his comparative younth and his affability are expected to elevate him more and more.

Mr. Jun Kawada

Mr. Kawada is the Managing Director of the Sumitomo Steel Works. He was born in Tokyo Prefecture in 1882, second son of the late Dr. H. Kawada. In 1907 he graduated from the Law College of the Tokyo Imperial University, and entered the Sumitomo. He is recognized as a man of fine business ability, which won him his present distinction in the House. But he is well known as a poet, which talent he perhaps inherited

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from his father who was a Doctor of Literature. Mr. Y. Kawada, President of the Tropical Industrial Company, a subsidiary concern of the Mitsuis, is his elder brother.

Mr. Goro Yamamoto

Mr. Goro Yamamoto is the Managing Director of the Sumitomo Warehousing Company, Ltd. He was born in Fukuoka Prefecture in 1978. In 1902 he graduated from the Law College of the Tokyo Imperial University, and then was employed by the Sumitomo Warehousing Company. Years later, he was promoted to be manager of the Kawaguchi Office of the Company. A few years ago he was appointed to his present position. After graduation from the university, he went to America, where he studied warehousing in which he is regarded as an expert. He teaches warehousing practice in the Kobe Higher Commercial School, and is very popular among the students.

Mr. Takesaburo Akiyama

Mr. Takesaburo Akiyama is the Managing Director of the Sumitomo Electric Wire Manufacturing Company, Ltd. He was born in Yamagata Prefecture in 1873. In 1899 he graduated from the Engineering College of the Tokyo Imperial University, and soon found himself a member of the Sumitomo organization. He has rendered very good service to the Sumitomo Electric Wire Manufacturing Company, Ltd. since its foundation. Until a few years ago he was its manager, then he was chosen for his present position. The present greatness of the company owes much to his able management.

Mr. Naoji Hidaka

Mr. Naoji Hidaka is the Managing Director of the Sumitomo Fertilizer Manufacturing Company, Ltd. He was born in Osaka in 1875. In 1900 he graduated from the Japan Law School, the predecessor of the present Japan University, and passed the barristers' examination. From 1902 to 1905 he practised law. Then he joined Sumitomo and eventually became manager of its general office. When this office was transformed into the present limited liability partnership in 1921, he was appointed chief of its general affairs department. Subsequently, he was transferred to the Sumitomo Fertilizer Manufacturing Co. Ltd. as its Managing Director. He is a man of spirit and ability.

Mr. Shin-ichi Yoshida

Mr. Shin-ichi Yoshida is Chairman of the Board of Directors of the Sumitomo Trust Company, Ltd. He was born in Yamaguchi Prefecture in 1870. In 1895 he graduated from the Law College of the Tokyo Imperial University, and soon entered the Sumitomo Bank, in which he was promoted to be manager of the Yokohama Office and then of the head office. In 1917 he became a director. After about thirty years' service in the bank, he wished to retire from active business on account of his age. But the Sumitomo executives appointed him managing director of the Sumitomo Trust Company, Ltd., which had just been established then. When Mr. K. Yukawa, Chairman of its Board of Directors of it, was made Director-general of the Sumitomo Goshi Kaisha,

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he succeeded him. Having been many years in the bank, he has proved himself very fitted for the position, and through his sound management, the company has achieved its present prosperity. He is a man of character and broad mind, which makes him very popular and respected among his subordinates.

Mr. Seiichi Kokubu

Mr. Seiichi Kokubu is the Managing Director of the Sumitomo Life Insurance Company, Ltd. He was born in Okayama Prefecture in 1880. In 1906 he graduated from the Law College of the Tokyo Imperial University, and at once obtained employment in the Sumitomo Bank, in which he was promoted to be manager of the San Francisco office and of the Tokyo office. When the Sumitomo Life Iusurance Company, Ltd. was established, he was chosen its managing director. He has a head for detail and has good administrative ability.

Mr Fusataro Tajima

Mr. Fusataro Tajima is the Managing Director of the Osaka Hokko Real Estate Company, Ltd. A graduate of the Law College of the Tokyo Imperial University, he was manager of the Kobe branch office of the Sumitomo Goshi Kaisha, when he was appointed to his present post.

My Family, by Kazutaka Nakano.

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A Super-Realistic Actor of Old Japan

SEKI Sanjuro the Second, the grandfather of the present Seki Sanjuro, was famous for his great skill in the representation of bad characters, in which he had no rival among his contemporaries, his realistic acting often making spectators involuntarily grind their teeth or clench their hands, in anger at him, forgetful of its being only a play.

In the Tokugawa days there were in Saruwaka-cho, Asakusa, three theatres, the Morita-za, the Ichimura-za and the Nakamura-za, which were the biggest of the theatres in Yedo.

The Morita-za gave as the entr'acte in an October program the Hakone-Gongen Izari-no-Adauchi, the play of Katsugoro the Cripple, in which Seki Sanjuro, who was better known by the abridged name of Sekisan among play-goers, took the part of Takiguchi Kozuke.

In the play, Sekisan displayed his usual wonderful skill and created a great sensation among the spectators. The program drew a crowded house.

When on the second day of the performance the curtain rose on the entr'acte and it was time for Takiguchi Kozuke to appear on the stage, the spectators gave excited shouts of Owariya (the house name of Seki Sanjuro) in expectation of his appearance.

As the play proceeded to the scene in which Takiguchi, in love with Hatsuhana, Katsugoro's wife, threatens to kill her husband, if she does not yield to his overtutes, his conduct towards the woman was so true to life that the spectators stopped shouting his name in praise, and began to watch his face in silence and with looks of animosity.

Two spectators in the parquet were apparently carpenters. Drinking a good deal, they were looking at Takiguchi Kozuke provokedly with their elbows spread out. They became incensed at him, and thundered: "Go away, you rascal!" "Go away, Owariya, fool!" "Be quick, or I'll thrash you!"

Sekisan was accustomed to such abusive language from spectators, and made nothing of it, as he was pleased at his ability to move them so deeply.

When he drew his sword to kill Katsugoro, one of the men, over-excited, sprang up on to the stage, and cried: "What are you doing, you rascal!"—"It is outrageous to make advances to the wife of a person to whom you are an enemy."—"If you kill Katsugoro, you will be sorry for it! Come on, fool!"

His face was pale, partly with heavy drinking and partly with emotion, and while abusing him, he was approaching the actor in the centre of the stage.

The other spectators were astonished and made a stir. Some of them laughed and others were offended.

Sekisan, who had been receiving coolly the abuse, was at last vexed, as they had become too severe and the rude fellow coming up onto the stage had interrupted his performance. "Hold your tongue, fool!" he cried in spite of himself.

"What? Fool?" the intruder returned. I'm not a fool but you are. I can't pardon you. Come on!"

"Shut up! Get out of the way!"

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A Super-Realistic Actor of Old Japan

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[illegible] mirror cried again.

The play was [illegible] at the moment [illegible] was hearing him a stern [illegible]. Shion trembled. Seizan was much [illegible] stared by it, and seeing his wound at the [illegible] thereafter [illegible].

"Do you [illegible] to cut me, you [illegible]?" the man [illegible]. "Very well. Cut me! Just cut me!

"If I'm [illegible] as much as [illegible] you, I [illegible] rather die than [illegible]."

"How [illegible] you, [illegible]?" Seizan [illegible] and [illegible] with the [illegible]. He had intended to strike [illegible] back. But he [illegible] a step, and [illegible] side struck the man's [illegible], which [illegible]. He [illegible] to be felt.

"You cut me, you [illegible], Owariya!" [illegible] cried as he [illegible] up to escape. His [illegible] and [illegible] the [illegible] to [illegible]. [illegible] was [illegible] at the [illegible], and [illegible] to dive the [illegible].

The [illegible] was [illegible] much as [illegible] and a [illegible] back [illegible]. He [illegible] and [illegible] than [illegible] toward the [illegible]. The [illegible] men ran up to the [illegible]. Some [illegible] Okuni and [illegible] to call [illegible] the [illegible].

The [illegible] man [illegible] out the [illegible] formidable, and the [illegible] to be [illegible] down half-way.

The [illegible] "Owariya" was slightly [illegible] a [illegible], however, the [illegible] could not [illegible] from [illegible] care. So he [illegible] the [illegible] doctor by the [illegible] and [illegible], while [illegible] the theatre [illegible] keeping the agitated [illegible] and [illegible] the [illegible].

The man, whose [illegible] was Kuroboshi, after receiving [illegible], left the [illegible] clan's office and went home, accompanied by his friend, when he had [illegible] up.

He thought over [illegible] action at the theatre, which he concluded was [illegible] foolish. He wondered why he [illegible] up on to the stage and [illegible] Owariya. He felt ashamed to tell [illegible] to his father and friends. [illegible] deeply regretted the matter, which was because of his becoming like a madman when in drink. He determined to [illegible] drinking.

His father, who had been out on [illegible], when he came back, heard of [illegible] wound. He summoned his son to his room and asked him: "How have you received the hurt, Kuroemi? Has it received by falling from a height while at work? If so, it is honorable like [illegible] received by a samurai on the battle-field. But I am afraid yours is a different case."

"Yes," the son replied.

"How have you come to cut [illegible]?" the father asked again.

"I've not cut myself. I've been cut by another," the son answered.

"What? You have been cut [illegible]? Who cut you? Your brother in a quarrel with you in drink?"

"No. I've been cut by a samurai."

"What! You have been cut by a samurai?" the father said. "That is very good. It is a great thing when a merchant is cut by a samurai. You have been cut in a quarrel with a samurai [illegible]? Is it that?"

"Yes. By Takiguchi Kozuke, a [illegible] samurai," the son replied with [illegible] serious look. "He wooed Hatsuhana, the wife of Kasugoro the Cripple, whom he threatened to kill. I attempted to [illegible] her and was cut by Takiguchi."

the actor cried again.

The play was spoiled at the moment it was reaching high water mark in interrest. Short-tempered Sekisan was mucch irritated by it, and swung his sword at the man, threatening to cut him.

"Do you intend to cut me, you rascal!" the man jeered. "Very well. Cut me! Just cut me!

"If I'm cut by an actor like you, I would rather die than live in disgrace."

"Hold your tongue, fool!" Sekisan roared and struck Kinpachi with the sword. He had intended to strike with its back. But he made a mistake, and its edged side struck the man's forehead, which bled. With a shriek he fell.

"You cut me, you cut me, Owariya!" he cried as he got up to escape. His friend rushed out of the seat to the scene to stop him. Sekisan was startled at the bleeding, and stood vacantly, holding the sword.

The spectators were much alarmed and made outcries. Women and children ran towards the exit crying in confusion. The theatre men ran up to the stage. Some of them stopped Owariya and others tried to calm the carpenter.

The incident made havoc of the performance, and the curtain had to be rung down half-way.

The carpenter's wound was slight. Being a guest, however, the theatre could not let him go without medical care. So he was taken to a doctor by the theatre owner and manager, while in the theatre others succeeded in keeping the agitated spectators quiet and continu the programme.

The man, whose name was Kinpachi, after receiving treatment, left the physician's office and went home, accompanied by his friend, when he had sobered up.

He thought over his action at the theatre, which he concluded was very foolish. He wondered why he had sprung up on to the stage and abused Owariya. He felt ashamed to tell the truth to his father and friends. He deeply regretted the matter, which was because of his becoming like a madman when in drink. He determined to stop drinking.

His father, who had been out on an errand, when he came back, heard of his son's wound. He summoned his son to his room and asked him: "How have you received the hurt, Kinpachi? Was it received by falling from a height while at work? If so, it is honorable like one received by a samurai on the battlefield. But I am afraid yours is a different case."

"Yes," the son replied.

"How have you come to cut yourself?" the father asked again.

"I've not cut myself. I've been cut by another," the son answered.

"What? You have been cut by another? Who cut you? Your friend in a quarrel with you in drink?"

"No. I've been cut by a samurai."

"What! You have been cut by samurai?" the father said. "That is very good. It is a great thing when a workman is cut by a samurai. You have been cut in a quarrel with a samurai of great name? Is n't that it?"

"Yes. By Takiguchi Kozuke, a very great samurai," the son replied with a serious look. "He wooed Hatsuhana, the wife of Katsugoro the Cripple, whom he threatened to kill. I attempted to save her and was cut by Takiguchi."

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"Takiguchi Kozuke? Katsugoro? Hatsuhana? I think I've heard of their names before," the father said. "Where did you receive the cut?"

"At the Morita Theatre at Saruwaka-cho," the son replied.

"The Morita Theatre at Saruwaka-cho? These are characters in the entr'acte at the theatre! You fool! Your talk struck me as very strange from the first," the father said in anger.

"Yes."

"You have again gone to the theatre. I suppose you have had a quarrel with a samurai under the influence of wine and were cut by him. Who is the samurai that cut you?" the father asked.

"Takiguchi Kozuke," the son again replied.

"Takiguchi Kozuke? That is a character represented by Sekisan."

"Yes. I've been cut by that actor."

"What! You have been cut by Sekisan? You fool!" the father roared. He was flushed with anger and went on: "Come here, Kinpachi! Why on earth have you been cut by an actor and received a disgraceful hurt on your face? I, Yoshidaya Kyuzo, can't brook such an insult, that is, depending on the circumstances. Although I am only a carpenter, I've a keen sense of honor."

"I'm very sorry," the son said.

He related the details to his father. Listening attentively, Kyuzo was disappointed and regarded his son with an amazed look.

"You idiot!" he resumed. "What a rash fellow you are! It is you who is wrong and not Owariya, who is not to blame for getting so angry. Your foolish action is owing to drinking. I tell you not to drink and not to go to the theatre any more. If you act like that hereafter, you will be disinherited."

Kinpachi had no words to excuse himself.

"What nonsense to be wounded by an actor and scolded by myf ather on that account?" he said to himself. "But I've been in the wrong all along, and I mustn't think ill of any one. My enemy is not Owariya but drink. I'll stop drinking and theatre going, and work harder to repair the mischief.

Actually he became a good worker and sober in habit.

"Say, Tatsu! Kinpachi has become very diligent at work," one of his friends said to another friend.

"Yes. He has become sober, too," the other said. "Formerly, he readily accepted our proposals to go for a drink, but now he turns them down with a sneer. Indeed, he has become a new man."

Kinpachi was regenerated. Yet he recalled at times the unpleasant event at the theatre. He felt Owariya had been rather too hard to strike him with a sword, although he was of course in the wrong to jump onto the stage and abuse him under the influence of drink. He thought the actor had made a fool of him; and he determined to rise in the world and to get Owariya to apologize to him with his hands on the mat.

With this determination he was the more closely occupied with his business, and this diligence made him more and more trusted by his customers and more and more respected among his friends and subordinates much to the delight of his father.

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"Taking-rich [illegible]? Kasuke? [illegible]shaku? I don't I've heard of their [illegible]-ses before," the father said. "Where [illegible]you receive the [illegible]?"

"At the Morita Theatre at Sarumaka [illegible]," the son replied.

"The Morita Theatre at Sarumaka [illegible]. There are characters in the [illegible]-tre at the present? You fool! Your [illegible]k struck me in my left [illegible]-t," the father said in anger [illegible].

"I [illegible].

"I have [illegible] to the theatre [illegible] I had a quarrel with a [illegible] under the influence of wine and [illegible] out by him. Who is the [illegible] [illegible] you?" the latter asked.

"Takigoeh Kosuke," the son [illegible].

"Is [illegible] Kosuke? That [illegible] [illegible] [illegible] by Kasuke?"

"Yes. I've [illegible] out [illegible] across."

"What! You have been [illegible] by [illegible] Yoshio [illegible] father roared.

"Come here, Kosuke [illegible] was [illegible] [illegible] "Come with [illegible] [illegible] and [illegible] [illegible] [illegible]

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The incident at the theatre caused a sensation among the citizens of Yedo who spoke highly of Seki Sanjuro as a great actor and the best in the role of villains, as he had carried away one of his spectators to such an extent that forgetful of its being a play, he abused him on the stage. This made him more popular than ever.

Sanjuro felt grateful for this to the young spectator, but he could not visit him and apologize, as he had gone away without telling his name to the theatre people. He watched for the man from that time, but no one looking like him came to see his plays for a full year.

In October of the following year the Morita Theatre staged again Hakone-Gongen Izari-no-Adauchi as the entr'acte, at the special desire of Seki Sanjuro. As this was the same play that had caused the sensation a year ago, with the same actor, it excited the great curiosity of the citizens, who eagerly awaited the opening-day.

Early on the morning of the first day of the play Yoshidaya Kyuzo, and his son Kinpachi came to the theatre. They were followed by about twenty subordinate carpenters and a number of carts drawn by other menand laden with flags, flag-poles and flower-curtains. All the carpenters wore *happi* coats of the same pattern, blue cotton drawers and *harakake* (a waistcoat), and a piece of red cotton stuff around the head. They marched in a spirited manner towards the tea-houses attached to the theatre, with which an arrangement had been made previously.

"Many thanks for your trouble. Let us hang up the flower-curtains under the eaves of all the tea-houses," Kinpachi said to his men.

"All right," they replied.

Instantly they put up ladders against the eaves of the tea-houses and hung up the curtains all along them. After that, they set up tens of flags over a distance of about one *cho* in front of the theatre, each having the words, "Presented by Yoshida-ya Kinpachi to Mr. Seki Sanjuro," dyed on it. How beautiful they looked!

The tea-house owners and all their employees were given gratuities by Kinpachi.

The people, who saw these doings, were astonished. But they were the more surprised to find tens of sake casks brought by another line of carts and piled up high just before the theatre. A piece of paper was pasted in the centre of the piled-up casks, with the words: "Presented by Yoshida-ya Kinpachi to Mr. Seki Sanjuro," written in big letters and a *noshi* (gift sign) drawn in the centre.

In the theatre, the eastern upper boxes were reserved for a party given by the Yoshida-ya family in honour of Seki Sanjuro.

All the spectators occupying the other parts of the gallery looked at it with wondering eyes and talked of the great popularity of Owariya.

Seki Sanjuro came to the theatre earlier than usual on the opening day. When he came near it, he saw numerous flags set up in front, presented by one Yoshida-ya Kinpachi to himself. He also noticed flower curtains hung under the eaves of the tea-houses with his name on them. He wondered who was Yoshida-ya Kinpachi, but felt thankful to this unknown patron. As he came to the theatre entrance he found there the

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sake casks piled up, also presented by Yoshida-ya Kinpachi to nim. He was struck with wonder.

Inside the theater he asked who was Yoshida-ya Kinpachi. But no one knew him.

Meantime, the first play commenced, and he represented a character in it. While performing his part, he often glanced towards the eastern upper boxes reserved for the Yoshida-ya party, but they remained empty. He was all the more amazed and felt as if bewitched by a fox.

The first play being over, the entr'acte was to be performed. Shortly before the curtain rose, about fifty carpenters wearing *happi* coats of the same pattern entered the gallery and took their seats in the eastern upper boxes in rows, led by the master Kyuzo and Kinpachi. The other spectators looked up at them with astonishment, as the curtain rose.

When the play commenced, and it was time for Takiguchi Kozuke represented by Seki Sanjuro to appear, shouts were given by the carpenters, calling the name of Owariya. It drew the eyes of the actor to the boxes, where he saw among the occupants one sitting in front, whom he had never forgotten since last autumn, —the youth whom he had hurt with a sword. He gave a start of astonishment. But being courageous and a master hand, he instantly pulled himself together, and performed his part with his best skill, which made a deep impression upon the spectators.

As soon as the curtain fell, Sanjuro took off his stage costume, and bathed, after which he put on a ceremonial dress and visited hurriedly the eastern upper boxes to pay his respects to the Yoshida-ya party. At the end of the boxes, he prostrated himself and thanked them for coming. "I haven't seen you for a long time. How glad I am to see you!" he said to Kinpachi. But he refrained purposely from expressing a word of thanks to him for his presents; for he held doubts as to the giver's true intention, or suspected a device to retaliate for the humiliation given.

"Have you not forgotten me, Master Owariya?" Kinpachi asked Sanjuro as he came forward.

"How could I forget you?" the actor replied. "I have never lost from mind the error I committed toward you last year. I wonder what induced you to arrange such a great party as this?"

"It is natural for you to wonder about it, *Oyakata*," Kinpachi replied. "It was drinking that made me so rough towards you last year. Moreover, I wasted time in theatre going, causing much anxiety to my parents. But after the quarrel with you I deeply regretted my conduct and stopped drinking. Since then, I have been occupied closely with my business, not thinking of going to the theatre. Recently, I succeeded to the business of my father, who retired from active affairs, and made myself a master carpenter under the patronage of many good customers. I owe this success to you; for unless I had been hurt by you, I would not have mended my ways. For a while after I received the hurt from you, I bore a grudge against you. But later I saw my error and began to think that otherwise I would have been as idle as before and never risen to my present position. So thinking, I felt heartily grateful to you and wished for a chance

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to repay you. When I heard of your going to play this time the Izari-no-Adauchi, I thought I could not afford to let this opportunity go. So I arranged the present party as a slight token of my gratitude to you. As soon as you have finished for the evening let us dine with you."

This speech of Kinpachi moved the master actor so deeply that tears fell unchecked down his cheeks.

"How kind you are!" Sanjuro said. "I have wished all the time to see you and to express my apologies and thanks to you, to whom I owe my present reputation of being the greatest actor in villain's roles in this country, which I have enjoyed among the public since I hurt you by mistake. But I have been unable to visit you, as I was not informed of your name and address. I chose the present play again this time, in the hope that I might be given a chance to see you."

He then greeted Kinpachi's father, and left the gallery.

When the curtain rose for the second play, the spectators saw the *asagi-maku* (light-blue curtain) drawn across the stage centre. Seki Sanjuro, appearing before this curtain, his face not painted and wearing a *kamishimo*, he faced the spectators, and after a prostration, he spoke to them about Kinpachi. They loudly applauded at the end of the speech.

The same evening at the Yumei-ro Restaurant at Imado, Kinpachi and his party gave a dinner to Seki Sanjuro and all other actors of the Morita Theatre.

The matter became the talk of the whole city. It heightened the popularity of Seki Sanjuro among the citizens, and made the name of Yoshida Kinpachi famous too.

Twilight, by Kumaji Aoyama

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The Exhibition of the Imperial Academy of Art

THE Exhibition of the Imperial Academy of Art for the autumn of 1928 was held from October 17 to November 20. It had 183,857 visitors, fewer by 65,277 than the 249,134 visitors to the same exhibition in the autumn of 1927.

In the Department of Japanese Pictures, the general impression obtained after an inspection of all the exhibits was that they were more polished and improved in style and manner than before. At the same time we felt a lack of works seizing our attention as compared with former exhibitions. This is, however, a tendency not only at this exhibition, but in the world of painting in general.

A feature of the last exhibition was that there were more portrait paintings than before. "Daito-no-miya" (Prince Daito) by Aritsune Hattori is noticeable first of all among the pictures of historical figures. It is quite like seeing a portrait in the Ashikaga period.

"Yukino-yo" (Snowy Night) by Shinsui Ito presents a beautiful woman at the end of the Meiji era or the beginning of the Taisho era. It has smart composition, and is full of the taste of a print. It stood out conspicuously among the pictures of beauties.

"Takao-no-onna" (A Woman at Takao) by Jekison Uda is a piece sincere in style, with fineness and elegance.

"Hai-ha-tero-ma" by Keigetsu Kikuchi is attractive on account of the fine face and the design of the dress, which is vivid as of a southern atmosphere. A fresh style does credit to the high name of the artist.

"Shuryo" (Hunting) by Insho Domoto harmonizes a European manner with the Indian, Persian and Chinese styles, with admirable ability. Composition and colouring are carefully done, and the technique is nearly perfect.

"Hyakuman" The Mad Woman by Koha Horii takes its theme from a *yokyoku*. It is severe in colouring and is painted in a clever manner obtained by careful study of themasks of *no*.

"Mokuran" by Tadao Yoshimura is his first attempt of the kind, and the amount of labour in composition and colouring may be seen all through it. The whole picture looks narrow but gorgeous. It is successful as an attempt. It would have been better, if it had more restraint.

"Amimono" (Knitting) by Daizaburo Kanamura does not possess the same elegance and earnestness as his "Piano" exhibited in 1927.

"Lao Tzu" by Bokusen Shimada, who has seldom shown his works in an exhibition, is very pleasant to look at. It shows Chinese figures. It is a graphic presentation of his simple and disinterested mind.

"Baicha-o" (Tea-Selling Old Man) by Oto Muraoka, another recluse artist, implies much of the taste of *haikai* in composition and style.

There were many pictures of flowers and birds.

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The Exhibition of the Imperial Academy of Arts

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"Kiku" (Chrysanthemum) by Heihachiro Fukuda shows chrysanthemums under a cover to protect them against frost, with some fallen leaves lying about. At first sight it seems to have nothing to attract the spectators' attention, but by careful inspection there is something significant to be found in it. It is happy to see in it steady progress in art by technique and not superficial which s often the case with pictures of to-day.

"Botan" (Peonies) by Keika Kanashima is a gentle and serious work, not ostentatious in the least, well utilizing the manner of old pictures. The rock and birds are acceptable easily. This is to be commended as one of the greatest productions in the exhibition. Again, it is perfect in composition and successfully manifests its effect.

"Shunritsu" by Koyo Ishizaki is a masterpiece, with skillful harmony of severity and gorgeousness. Perhaps it comes first among his works, being even better than his "San-u" (Mountain Shower).

"Spring" by Shunko Mochizuki is a faithful production without any speculative spirit. The camellia is lifelike.

"Shunpu-taito" (Peaceful Spring) by Suiun Komuro and "Tsuru" (Cranes) by Jippo Araki are skilful drawings worthy of the brushes of these master artists.

Among the pictures of animals, "Ibashinyen" by Kansetsu Hashimoto is exact in techinique and marvellous in command of the brush. The tonality and bold touching are faultless.

"Saru" (Monkeys) by Kayo Yamaguchi gives an impression of moderate and straightforward effect.

Landscapes outnumbered other pictures, perhaps being one-half of all the exhibits this time, as they have been in all other exhibitions.

"Akamo-no-Keikoku" (A Dale of Akame) by Susumu Hiromoto vividly reproduces a fine view at Akame, and the artist's ability and enthusiasm shown in representing in one picture the various falls and rapids are admirable. Looking at the picture, one seems to be hearing the rumbling of the cataract, falling from its precipice. It was the artist's first work chosen for admission to the exhibition, and he won the distinction of being awarded a prize as a special choice.

"Satsuki-matsu-Hamamura" (Seacoast Village) by Eikyu Matsuoka, who originated the new Yamatoye style by harmonizing the old Yamatoye with the modern taste of realism and formalizing it, reproduces a fishing village at the foot of a mountain. It is so beautifully coloured as to look rather too gorgeous, and impresses one as the depiction of a natural scene in the Satsuki season. It is a successful piece, worthy of the brush of a master.

"Yato-Seisho-no-zu" (Green Pines on a Bank) by Gyokusen Yuda, "Shirakawa-toto" (Ferry on the Shira River) by Somei Yuki, "Cho-on" (Sound of the Tide) by Hoshun Yamaguchi, "Yamori-no-yado" by Ryuko Tsutaya and "Yuki-no-Osaka" (Osaka in the Snow) by Yoson Ikeda are all worthy of mention.

Entering the Department of Oil Paintings, "Rafu" (Naked Woman) by Ginzo Kataoka first attracted our notice among the exhibits in No. 1 Room. It is refined and light in tonality, well and agreeably composed. It is a fine piece of

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work.

There is in one corner of the room another good work, by Ryotaro Akiyama, "Ototo-no-Shozo" (My Young Brother's Portrait). It is not so regularly composed, but well pointed in observation and has points that promise greater success by the artist.

In No. 2 Room "Inaka-no-Michi" (Country Road) by Kenji Kosaka is a good work with a quiet tone. The road and houses are right, but the sky is rather too blue.

"Yasumi-bi" (Holiday) by Seiichi Kawai is a faithful work. The figures are well arranged, and the air and light among the figures in front are successfully treated. It has the effect of impressing one with domestic warmth.

In No. 3 Room, "Nan-o-no-Aruhi" (One Day in Southern Europe) by Kenkichi Kodera was found best. The figures and distant view are skillfully treated. It is pleasant to look at.

In No. 4 Room, "Magaki" (a Hedge) by Itaru Tanabe is an attractive work. "Shitsunai" (A Room) by Goro Kinbara is another fine piece.

In No. 5 Room "Tasogare" (Dusk) by Kumaji Aoyama may be said to be one of the best works on exhibit. Its magnificient composition is most impressive. "Rafu" (Naked Woman) by Kin-ichi Nakamura is also a good production, representing nearly perfectly the physique of a westerner. "Gukei" (Resting) by Torajiro Kojima reminds one that he is perhaps one of the most prominent light colourists in Japan.

In No. 6 Room, "Shoso" (a Portrait) by Eisaku Wada is noble and graceful befitting the work of this veteran artist.

There were works by other master artists such as Heizo Kanayama, Masao Takamura, Manzo Kobayashi, Takeo Kanokogi, Fusetsu Nakamura and Saburo Ota, each having its characteristic features.

"Fukei-o-Haiseru-Waga-Katei" (My Family with Background Scenery) by Wako Nakano, a rising artist, is simple and refined, and the coloring is clear and pleasant. All these make the work attractive. The tonality is low. Still the picture is full of variety. Especially, the neatness of the distant view does credit to the painter.

"Fujin-zo" (Portrait of a Woman) by Shigekichi Tanaka is shapely. It is fresh in colouring and style. Mr. Tanaka is one of the men of the type peculiar to the Imperial Academy of Art.

In No. 7 Room "Sakaba" (A Bar) by Shinsho Fukuda is interesting. It is rather sarcastic, and gives one phase of human life. "Ratai" (The Nude) by Kanji Maeda stands out as a fine piece in a peculiar style.

In No. 8 Room there were more works by rising artists than in any other room, and "Kofu-no-Seibutsu" (A Natural Object) by Tatsumi Matsumura and "Seishun" (Spring Time of Life) by Gakuzo Seno were found to have particularly fine points.

In No. 9 Room of Water Colours, "Natsu-no-Midori" (Summer Green) by Katsumi Miyake is one of the best works by this veteran artist. Pieces by Toraji Ishikawa and Kotaro Nakahara show mellowness of technique, but scarcely need comment.

Sculpture.—The exhibits reached more maturity of technique and more clever-

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[illegible]. Its composition is good.

"[illegible] "[illegible]" by [illegible] is
[illegible] in the observation of
form and [illegible] so to [illegible]. But the
lines are rather too [illegible]. Larger lines
would have made the work greater.

"Standing Figure" [illegible] by [illegible]
[illegible] [illegible] [illegible] for their melting.
Such [illegible] are [illegible], although
[illegible] simple, which is a great [illegible]
point. But the face is rather [illegible] be-
which is [illegible] [illegible]
part.

"[illegible] [illegible] "[illegible]" by
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
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ness then before. But not a few failed to show clearly the motives for their making. Such plain works as depict the idea the makers intend to grasp, each with a different viewpoint, are desirable, although having more or less faults.

"Ashio - o - Nugu - Onna" (Woman Wiping her Foot) by Shinji Hori may be mentioned as a very good work. An impression received from it is that evidently Mr. Hori takes the attitude to make progress on the basis of realism.

"Kami" (Hair) by Hisatsugu Yoshida is more gentle than the above work. It has few defects. It shows the most careful sculptural view of the mass and the artist's preparedness to grasp the sculptural requisite to view the work as a whole. Of all the exhibits of sculptures, these two works are most admirable.

"Shizuku" by Taiju Sasaki gives evidence of his uncommon ability in the free carving of such a big work as this. He may be inclined, however, to observe things as rather too round.

"Shinryoku" (Fresh Verdure) by Masanobu Kitamura is pretty fine in finish, but has something to be desired in steadiness. There is the precise technical skill of granite carving in it.

"Uma-Kaji" (Horseshoer) by Kunizo Morino shows clear observation of the subject. Its concise treatment is good.

"Ikyo" (Foreign Land) by Goro Kiuchi is simple in the observation of form and careful as to detail. But the lines are rather too fine. Larger lines would have made the work better.

"Shoshu" (Early Autumn) by Shuichi Susaki is well harmonized and looks comparatively simple, which is an agreeable point. But the face is rather abstract, which is irreconcilable with the other parts.

"Ika-Ruga-no-Yume" (Dream) by Seiun Sekino is excellent in the observation of things with simplicity. Especialiy, the face and chest are good. Mr. Sekino is the possessors of good technique.

"Shichi-hime" (Seven Young Ladies) by Taro Sawada is also excellent in that it contains so many persons with success, and has an atmosphere which gives it an impression of innocence, although the women in the centre look rather too fat and there are some useless things, while the maidens to the right and left are in good order and interesting in manner.

"Seishun-jidai" (Early Youth) by Yoshimitsu Kaihotsu shows skilful use of the chisel and clever treatment of the material.

Other fine art products on exhibit had less of novel design and more of moderate style than those exhibited in 1927. Another feature was the greater variety of works than before, when the exhibits were mostly of castings.

Cast copper flower vases by Kado Sugita are a painstaking work. He is one of the most promising metal workers. "Hitsuji" (Sheep) by Senroku Kitahara is another good piece. Sozen Yamada's "Nanban-torai" (porcelain) and Rokubei Shimizu's "Shuka-Bunpei" (Dishes) also are excellent.

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Dancing Movements of the "Nô".

By Zen Yamamoto.

THE dancing of the 'Nô' is a dance principally for the Shité (Protagonist) accompanied by the flute, the large and small hand-drums; but the dance is not accompanied by any singing. It is in a slow and steady order, taking most of the steps of a straight line. It has some things very similar to the old Greek drama.

The names of the dancing movements of the 'Nô' are as follows:—

(1) The "Jo-no-Mai" (First Dance) is performed in a slow, gentle, and stately manner, with or without the accompaniment of a drum.

(2) The "Chû-no-Mai" (Mediocre Dance) is neither fast nor slow, sometimes danced with a drum, sometimes without.

(3) The "Otoko-Mai" (Male Dance) is a quick step for a actor, not for a actor who takes the part of a lady.

(4) The "Kami-Mai" (God's Dance) is a dance to the Gods, and it is a quick step accompanied by a drum.

(5) The "Haya-Mai" (Rapid Dance) is a dance to the Gods, one of the "Kami-Mai."

(6) The "Tennyo-no-Mai" (Fairy Dance) is a light and airy performance, and is danced by the Tsuré (Tritagonist).

(7) The "Kagura" (Sacred Dance) is a dance to the Godess.

(8) The "Gaku" is a musical dance.

(9) The "Midaré" is a dance of rather confused movements.

(10) The "Shishi" (Lion Dance) is another dance of the "Midare", and is danced with great fury and rapid, leaping movements.

(11) The "Mai-Hataraki" is a dance of simple, but wavelike quick steps.

(12) The "Kakeri" (Soaring Dance) is a dance like a bird on the wing, we find it in the Carnage and the Ogress Dances of the 'Nô.'

(13) The "Ha-no-Mai" is a dance of quick, and broken steps.

(14) The "Kyû-no-Mai" is one of the wavelike quick step dances.

(15) The "Kakko" is a musical dance.

(16) The "Iroyé" is also a musical dance of the prayer to the Gods.

(17) The "Inori" is a solemn dance of the prayer to the Gods.

(18) The "Ko-Mai" is a simple dance for the 'Kyo-Gen' (Comedietta), and it should be danced during his recitation of the 'Kyo-Gen.' There are several rôles in the 'Kyo-Gen':—The Omo (Protagonist) for the Shité, and the Ado (Deuteragonist) for the Waki. The performer is generally called by the name of 'Tarô-

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Dancing Movements of the "Nō".

By Mr. Nagano.

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Kanja' for the old elder man, or 'Jyō Kanja' for the second or youngest man.

The 'Kyō-(or Kō-)gen' is a comedietta originated in the 'Sarugaku' which was much in vogue at the time of the Ashikaga dynasty (1320-1574). It should be performed by the actor during the interlude of the 'Nō,' when the Master-Shite (Principal actor) leaves the stage and the Second Shite (Second Principal actor) appears. It is a farce, and it also should recite the curtain speech of the 'Nō,' which will be performed by the Nō-shite (Second Principal actor) after the interlude. There are [illegible] —the 'Ji-Shibari' (Binding to a Pole, and the 'Ne-[illegible]' (Tying to a [illegible]) and [illegible] —[illegible] by Kyōgen performers (Kyōgen, a play or Pantomime, is distinguished from the Nō, the [illegible] Kyōgen was developed in the 'Odoshi' (Dance-Comedy) period, which was called the 'Sarugaku' period, and the Nō was established in the 'Kan'ami' period, which was called the 'Dengaku' period. It is

Kanja' for the old elder man, or 'Jirô-Kanja' for the second or youngest man.

The 'Kyo-Gen' is a comedietta originated in the 'Saru-Gaku,' which was much in vogue at the time of the Ashikaga dynasty (1336-1573). It should be performed by the actor during the interlude of the 'Nô,' when the Maé-Shité (First Protagonist) leaves the stage and the Nochi-Shité (Second Protagonist) appears. It is a farce, and the actor should recite the outline of the 'Nô,' which will be performed by the Nochi-Shité (Second Protagonist) after the interlude. There are 160 farces —the 'Bô-Shibari' (Binding to a Pole), and the 'Sannin-Katawa' (Three Deformed Persons), etc. — written by Kitabataké-Gené-Hôin, a priest of Hiyeizan in Ômi Province, who died in the year 1344. Hiyoshi-Yaheé was instructed in the farces by Kitabataké-Gené-Hôin, and his school was called the 'Ôkura'; Chômei-Gonnojô's school was called the 'Sagi'; and Yamawaki-Isumi's school was called the 'Izumi.'

(19) The "Kaé-no-Kata" is a metamorphosis of the Protagonist. The Maé-Shité (First Protagonist) at the first act changed his costume before appearing in the second act, and wore a mask — the Protagonist in the second act was called the Nochi-Shité (Second Protagonist). Each 'Nô' has a metamorphosis for the Protagonist to dance in a new costume.

(20) The "Kusé" is a part of the 'Nô,' and called the 'Kusé Dance,' which was much in vogue in ancient times. Each 'Nô' has the 'Kusé Dance' in it, and it called the gist or the most essential part of the 'Nô.' These are two different styles in the dancing of the 'Kusé Dance';—The 'I-Kusé' and the 'Mai-Kusé.' The 'I-Kusé' which is to be sung the song which accompanies it slowly and gently by the Protagonist who is sitting on the stage or the tabouret; the 'Mai-Kusé' or the 'Tachi-Kusé' which is to be sung lightly by the Chorus while the Protagonist is dancing.

There are three important movements in the 'Kusé Dance': —the 'Jo,' the 'Ha,' and the 'Kyû.' The dance from the beginning to the 'Uchi-Kiri' (First Period) is called the 'Jo' (First Dance) which is slowly and gently performed; the next dance from the 'Uchi-Kiri' to the 'Agéba'—the poem to be sung by the Protagonist in dancing is called the 'Agéba'—is called the 'Ha' (Broken Dance) which is danced in the quick, broken steps, little by little, differing from the gentle steps of the 'Jo' (First Dance); the last dance from the 'Agéba' to the Conclusion is called the 'Kyû' (Rapid Dance) which is danced much more rapidly than the 'Ha' (Broken Dance), and is the concluding part of the 'Nô.' The above three movements of the 'Kusé Dance' are used not only in the dance, but also in singing the poems and songs of the 'Nô.'

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Fortune's Wheel

A NOVEL

(7)

By Santo Kyoden

A Bear Saves Yumiko from Herself

YUMIKO, pointing her short sword at her throat in readiness to kill herself, heard the sound of something aproaching, and hesitated for a moment. She looked back and perceived a big bear rushing furiously down the hill towards her, striking fiercely roots and rocks. Prepared for death as she was, she was frightened, and hid herself behind a tree.

Just at this moment a traveller appeared, coming up the hill. He was a two-sworded samurai, wearing a straw hat and a rain coat, and making his way in the teeth of the snowstorm. At the sight of the fierce animal dashing towards him, he sought to get out of its way but the path was too narrow.

So he took the load off his shoulder and hung it on a branch of a tree. Then he took off the straw hat, hanging it on his back. There was a green teak stick, about seven feet in length, set up by the roadside, perhaps to take the measure of the depth of the snow. He pulled it up, and carrying it under his arm, hid behind a rock, prepared for the animal.

It leaped at him. By a quick movement he eluded the bear and came behind it. It turned round, and again rushed at him, with a fierce roar. He dodged it, and moved nimbly forward and backward and to right and left, like lightning in a cloud or like a gull over the water. He then stooped down, and holding up the stick over his head, watched for a chance to strike down the animal by hitting its legs. The short-tempered bear, enraged at these tricks, sprang at him, growling and grinding its fangs. The man irritated it to the utmost, tiring it out, after which he stepped back a little, and swinging the stick aloft, he aimed a quick, powerful stroke at its head, but it parried it by a quick movement, and bit at the stick, trying to wrench it from the hand of the man. He resisted with all his strength.

After a struggle, the animal outdid him, and wrested the stick from him, but it fell on its back with the stick. Taking advantage of this, the man, drawing his sword, stood over the animal, and thrust the sword into its throat. Strong as it was, it died with the one thrust, with a roar of agony. The man wiped the blood from his sword and sheathed it.

The animal was uncommonly large, as big as a calf, with its hair as stiff as needles and its claws as of iron. Its blood stained the snow red.

The traveller was tired after the fight and his hands and feet felt numb. He moistened his throat with some snow, and squeezed out the water from his rain-coat. Then he sat down to rest.

Yumiko, hiding behind the tree, saw the brave deed of the traveller. The incident changed her mind. She gave

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[illegible]'s Wife

A NOVEL.

(7)

[illegible]

A Year Never Trouble From
[illegible]

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[illegible] recalling her
[illegible] on me [illegible]
[illegible] exclaiming she [illegible]

"Excuse me, [illegible] the
gentleman who [illegible] me in
the mount yard of [illegible] three
years ago?"

The man [illegible] this
[illegible] "[illegible] be in the
snow-light [illegible] like
[illegible] But he
[illegible]

[illegible]
[illegible] Pile
[illegible]

[illegible]

"[illegible] this
[illegible] but
[illegible] I [illegible]
[illegible] Silver at Nest [illegible]
[illegible] Pe-
[illegible] and buy
[illegible] I [illegible] at my
[illegible] I [illegible] my
[illegible] I [illegible]
[illegible]

Those [illegible]
[illegible]

"I am Klipfontein, [illegible]
[illegible] Silver Nest [illegible]
in the province [illegible] I am [illegible]
you last, I was [illegible] for sixty.
I am travelling [illegible]
[illegible], which I [illegible] a pure-
You say you are [illegible] alone, too.
How have you been [illegible] to this
pleasant place, travelling alone?"

"All my servants deserted me, except
Pomo. Returning, when you perhaps
met us, as I took him with me on my
trip to Nest," she replied. "I was
completely by this [illegible] on my pres-
ent [illegible]. But, alas, for being old and
failing health, was struck by the severe
cold, and died just now. His corpse lies
over there, in the snow, as I could
not [illegible] it."

Saying this, he took Kallie to the place
where Pomo's body lay extended in the
snow. He [illegible] the man from the a-
[illegible] de [illegible] looked at it. It was
[illegible] for him. He became heavy,
[illegible] and tears [illegible] his usually
[illegible] countenance.

[illegible] said in a tearful voice:

"This [illegible] my [illegible] companion.
[illegible] to kill [illegible], as I was
[illegible], when I was [illegible] by
[illegible] and [illegible] to bear. Then
I saw you coming up the hill, and I fet
[illegible] and come back to [illegible]. I saw you
[illegible] a animal and was afraid
about your safety. I was so relieved at
[illegible] I [illegible] you are a pow-
[illegible] I [illegible] to ask you this
favor: I [illegible] you somewhere with you,
but I think the [illegible] would be-
tween you and me, causing us to
[illegible] in this unexpected way. I
[illegible] you request, incompati-
ble [illegible], I shall be very willing to s
you to your [illegible]."

[illegible] [illegible] but the courage
to [illegible] her [illegible] request.

Kallie recalled that [illegible] the previous
occasion when he met her, he [illegible] a
[illegible] with her, but the time and circum-
stances were much different now from

up her intention to die and sheathing her short sword, came out, and approaching the traveller, she asked him:

"Excuse me, but are you not the gentleman who kindly protected me in the court yard of the Kibune Shrine three years ago?"

The traveller was taken aback at this interrogation. He remembered it, but he suspected her. He looked at her in the snow-light and found her to be quite like the lady he had met before. But he wondered why she was in this strange place and of quite a different appearance from what she had been before. He could not find an answer and only looked at her face intently.

She continued:

"You seem to suspect me. It is no wonder; for it by a strange chance that we meet here. I am the daughter of Atsumi Sayemon Takaatsu, *goshi*, whose ancestral home was by the side of the Fuji River at Seki in the province of Mino, and I am Yumi-ko by name. Recently I have lost my father and my family estate, and having none to depend upon, I have come wandering as far as this. I can't tell you the story of my unlucky life in a word. Excuse me, but who are you and why are you travelling alone, sir?"

These words dispelled the suspicions of the traveller, who replied:

"I am Kojiro Mochizuki, and my home is by the side of the Tama River in the province of Higo. When I saw you last, I was staying in Kyoto for study. I am travelling alone now with a purpose, which I can't tell you now. You say you are travelling alone, too. How have you been able to come to this distant place, travelling alone?"

"All my servants deserted me, except Emori Kurumi, whom you perhaps remember, as I took him with me on my trip to Kyoto," she replied. "I was accompanied by this vassal on my present journey. But, alas, he being old and in failing health, was struck by the severe cold, and died just now. His corpse lies over there, in the snow, as I could not bury it myself."

So saying, she took Kojiro to the pine tree, where the body lay extended in the snow. He wiped the snow from the face of the dead man and looked at it. It was familiar to him. He became heavy-hearted and shed tears. He sympathized with her in her misfortune.

She said in a tearful voice:

"Having lost this, my main support, I had no choice but to kill myself, and was about to do so, when I was astonished by the sudden appearance of the bear. Then I saw you coming up the hill, and I felt as if I had come back to life. I saw you fighting with the animal and was anxious about your safety. I was so relieved at your success. Indeed, you are a powerful samurai. I venture to ask you, therefore, to take me somewhere with you; for I think that there is a bond between you and me, causing us to meet again in this unexpected way. If you will grant my request, incompetent as I am, I shall be very willing to serve you as your maid."

The emergency gave her the courage to overcome her bashfulness.

Kojiro recalled that on the previous occasion when he met her, he fell in love with her, but the time and his circumstances were much different now from

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what they were before, and moreover, he had the very important matter to attend to of avenging his father's death. "How can I travel leisurely with a woman?" he said to himself. "Still it would be heartless for me to leave this helpless girl alone in the mountain. I'll take her to her destination."

So determined, he inquired where she intended to go.

"We were on our way to Shinshu, looking for the young brother of Emori," she replied. "He told me that his brother Kensuke lives near the Zenkoji Temple there. But I don't know his exact address."

"Is that so?" Kojiro said. "Anyhow, we must go down to the mountain foot without a moment's delay and seek lodging there, as it is growing dark. Let us then talk over the details of each other's affairs."

They then dug a grave near the pine tree, and placed the old man's body in it, cutting a pine branch and planting it in the ground to mark his resting place.

Yumiko took his beads, and prayed to Buddha: "Lead Emori to the resting place of my parents! Father, praise him for his faithfulness in this world, when you meet him! Namu-Amidabutsu! Namu-Amidabutsu!"

Kojiro also prayed. After that he took up Emori's swords and load, and adding them to his load, he shouldered them.

When they were going to start, a strong gust roared down the mountain, which blinded them and seemed about to blow them over. Kojiro took Yumiko by the hand and they sought refuge from the wind behind the rock. Just at this moment two suspicious looking rough men made their appearance from among the trees yonder, and came towards them. They wore snow-hats of grass, and straw rain-coats. They carried swords. One of them was armed also with a halberd and the other with a hatchet.

Kojiro peered at them through the snow-light, and much doubtful of them, he concealed Yumiko behind him, and called out in a rough voice:

"From your appearance, I feel sure you are robbers. I am told of many robbers in this mountain and of their doing harm to travellers. If you think me an ordinary traveller and try to rob me you will regret it. I've just killed a fierce bear at one stroke. I'll cut off your heads and see which is the thicker, your skin or that of the bear, if you annoy me."

So saying, he made ready to meet their attack, turning his sword ready to draw and putting his hand on the hilt.

The two men did not look offended nor surprised at this insulting greeting, but, on the contrary, they bowed low and spoke politely to him, saying:

"Don't mistake us, don't mistake us! We are not robbers, but hunters residing at the mountain foot. A little time ago we hunted out a bear, and thrust at it with a lance, but it ran away. So we are in search of it. Seeing you in a black rain-coat, stooping down by the rock, we took you for the animal, and approached you. You say you have killed a bear. Is it true?"

Kojiro was relieved at these words, and pointing to the animal, he said:

"Yes, I have killed a bear. It may be one looked for by you. There it lies

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lifeless!"

The hunters, half in doubt, went and found to their astonishment the big bear lying dead just as the samurai had said. They looked at Kojiro in amazement, saying:

"You seem young and delicate. It is wonderful that you so easily killed the fierce animal. How did you kill it? It is too hard work to kill such an animal even for us with long experience in bear hunting. Perhaps you are not an ordinary man, but the Mountain God, who in the guise of a samurai, killed it for us, having compassion on us in our trouble."

They sat down and reverently bowed low before Kojiro, each clasping his hands together.

Kojiro felt amused and said:

"No, no, I'm not the Mountain God, but a traveller from a distant province. I've lost my way in this mountain, and moreover, having with me a young girl, I'm quite at a loss what to do on this dark and snowy evening. If you could take us to the mountain foot and find for us a lodging house, I'll give you the bear in return for the trouble."

The hunters consented very gladly, saying: "If we are given the bear, we shall be very happy. We can easily find a lodging house for you."

One of them blew a whistle, at which three other hunters made their appearance one by one, each carrying a lighted torch. They were told by their comrades of what had happened, and joyfully expressed their earnest thanks to Kojiro for the present.

Then all started and hurried toward the mountain foot. One of the hunters went ahead, lighting the way with his torch. Another carried Yumiko on his back. Still another shouldered Kojiro's loads. The remaining two brought up the rear, carrying the bear, whose legs were tied together with wistaria vine, through which the teak stick was passed, each end of it being on the shoulder of a hunter.

Kojiro easily killed the fierce animal and escaped danger not only by his physical strength and martial skill, but undoubtedly also by the virtue of his treasured sword, Tsubokiri-maru.

(To be continued)

Spring, by Koyo Ishizaki.

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The Editor's Diary

Nov. 11.—This being the first day succeeding the Enthronement Ceremony, at the Kyoto Imperial Court the Okagura Music Rites were conducted for the Great Sun Goddess, at the Imperial Sanctuary.

Nov. 12.—At the Kyoto Imperial Palace Imperial messengers were sent to the Grand Shrines of Isé, the Korei-den, Shin-den, and all the State shrines throughout the country.

According to statistics published today by the Ministry of Agriculture and Forestry, the second estimate of the crop of rice, dated Oct. 31, was 59,701,420 *koku*, indicating a decrease by 1,594,840 *koku* or 2.6 per cent. as compared with the first estimate made on Sept. 20, which was 61,296,260 *koku*, and a decrease by 2,403,083 *koku* or 3.9 per cent., when compared with the figures of the actual crop of last year.

Nov. 13.—On this day, previous to the most significant ceremony of the Daijo-sai at the ancient capital, the *Chinkon* Rites were held, purifying the person of His Majesty the Emperor.

Nov. 14.—The Grand Daijo-sai Ceremony was performed at Kyoto.

It is reported by the Board of Ceremonies that on the occasion of the Imperial Enthronement the President of the Latvian and French Republics, the King of Norway, the King and Queen of Denmark, the President of the Bolivian Republic, and the King and Queen of Spain wired congratulations to Their Majesties the Emperor and Empress who cordially replied to them immediately. The King of Siam, the Queen of the Netherlands, the Regent of Rumania, the King-Emperor of Great Britain, the King of Italy, the President of the Greek and Brazilian Republics, the King of Sweden, and the Crown Prince and Princess of Sweden, the Presidents of the Finnish, Turkish, Uruguayan, Mexican, and Portuguese republics and of the United States also despatched congratulatory telegrams to His Majesty, who cordially replied to them.

Nov. 15.—The Kensei-Isshinkai Party members who had seceded from the Minseito Party and organized an independent body, decided upon making a compromise with the Government Party, the Seiyukai, under the pretext of supporting Minister Kuhara's China policy. The representatives of the new party interviewed the Minister of Communications at Kyoto, and made public a statement to the effect that they were in accord with the Minister in every respect.

Nov. 16.—The first Grand State Banquet was held with brilliant success.

Nov 17.—The second day of the State Banquets was successfully ended. Thus the main rites of the Grand Ceremony have been concluded.

Mr. F. Kuhara, Minister of Communications, who succeeded in reaching a compromise with the Kensei-Isshinkai, the new political party, today had another interview with Mr. T. Tokonami, leader of the Shinto Club, with whom he exchanged views with regard to various

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China questions.

Nov. 18.—In spite of the diverse ceremonies of the Enthronement, there are no signs of fatigue on the part of His Majesty the Emperor. His Majesty summoned Prof. Tamiji Kawamura of the College of Science of the Kyoto Imperial University to the Kyoto Imperial Palace and listened to his lecture on the homing instinct of animals. On the same day Dr. Bunzaburo Matsumoto gave a lecture on Buddhist Images in India.

Nov. 19.—Their Majesties the Emperor and Empress left Kyoto for Uji-Yamada to worship at the Grand Shrine of Amaterasu-Omikami and report the Ascension of the Throne.

Nov. 20.—Their Majesties worshipped at the Isé Grand Shrines.

Nov. 21.—Their Majesties stopped over night at Uji-Yamada.

Nov. 22.—After finishing the important ceremony of visiting the Isé Grand Shrines, Their Majesties the Emperor and Empress left Uji-Yamada and returned to Kyoto today.

Nov. 23.—Their Majesties worshipped at the Mausolem on Mt. Unebi in Nara Prefecture, where the spirit of the great ancestral Emperor Jimmu is enshrined.

Mr. Hakucho Masamuné and Mr. Masao Kumé, noted novelists, left for Europe with their wives.

Nov. 24.—Their Majesties the Emperor and Empress paid homage at the Mausolea of the Emperors Ninko and Komei.

Nov. 25.—Today their Majesties worshipped at the Momoyama Mausoleum of the great Emperor Meiji. With this the rituals in Kyoto and its neighbourhood were successfully completed.

Nov. 26.—Their Majesties, escorting the sacred palanquin enshrining the Imperial Sanctuary, left the Kyoto Palace this morning at 9:40 and started on their return trip to the capital. At 11:00 a.m. the Imperial train departed from Kyoto Station and arrived at Nagoya at 2:00 p.m. They stopped there for the night.

Nov. 27.—With the Imperial Sanctuary, Their Majesties the Emperor and Empress left Nagoya Station at 8:00 a.m. and arrived at Tokyo Station, where a great concourse awaited and welcomed them. Amidst the Imperial salute, the Imperial cortage slowly made its way to the Chiyoda Palace, which was reached at 4:10 p.m. after twenty-two days' absence.

Nov. 28.—At the Tokyo Imperial Palace this morning the Okagura Rites were conducted before the Imperial Sactuary or Kashiko-dokoro, the first ritual after Their Majesties' return to the capital.

According to an official telegram from Mr. Saburi, Japanese Chargé d'Affaires at London, in response to the telegram from His Majesty the Emperor of Japan inquiring after the health of King George V., who was taken ill, the Royal Household expressed cordial thanks to the Japanese Embassy.

Nov. 29.—Their Majesties the Emperor and Empress worshipped at the Tama Mausoleum of the late Emperor Taisho and made formal announcement of the Imperial Ascension of the Throne.

Following the resignation of Dr. Yoshinao Kozai, President of the Tokyo Imperial University, Dr. Onozuka, of the

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Law Faculty, and Acting President, was elected President.

Nov. 30.—Their Majesties performed the Korei-den and Shin-den rituals this morning at the Imperial Palace. The Enthronement Ceremonies thus came to an end.

Dec. 1.—The unveiling ceremony of the monument sent from the City of Rome with the support of Premier Mussolini of Italy, as a tribute to the young Byakko-tai volunteers who died for the cause of their feudal lord of Wakamatsu, was held on the summit of Iimoriyama Hill, today. The Italian Ambassador and his staff, as well as officers from the Italian warship, Libia, and many dignitaries attended the ceremony.

Dec. 2.—The Grand Military Review in celebration of the Enthronement was held on the Yoyogi Parade Grounds in the presence of His Majesty the Emperor. H.I.H. Prince Kanin commanded the review, in which 35,000 soldiers took part.

Dec. 3.—Despite the rainy weather, His Majesty the Emperor reviewed 22,000 army reserves in front of the Imperial Palace.

The Japan-American Society held a grand banquet in celebration of the Imperial Enthronement and in congratulation of the wedding of Their Imperial Highnesses Prince and Princess Chichibu, at the Peers' Club, Tokyo. Prince Chichibu made an address in fluent English, recollecting his short sojourn in the United States and thanking the American people for their warm friendship for his wife while she stayed in Washington, with her father, the Japanese Ambassador.

Dec. 4.—The Grand Naval Review by H.M. the Emperor, in commemoration of the Enthronement, was held off Yokohama Harbour.

Dec. 5.—A farewell dinner in honour of Dr. Wilhelm Solf, German Ambassador in Tokyo, who is leaving Japan, was held at the Imperial Hotel. Prince Tokugawa, President of the House of Peers, presided. More than four hundred men and women of note were present. Dr. Solf stated that he had just received telegraphic advice from Dr. Stresemann, German Foreign Minister, that the Hamburg University had conferred the degree of honorary Doctor of Law on Count Shimpei Goto, who was present at the dinner.

Dec. 6.—His Majesty the Emperor honoured the graduation ceremonies of the Naval College and Naval Medical School today with his presence. On his way home he reviewed over 4,200 boy scouts.

M. Albert Thomas, President of the International Labour Bureau at Geneva, arrived at Kobe on Dec. 4, and reached the capital today.

Dec. 7.—Mr. Tokonami, leader of the Shinto Club, left Tokyo for his trip to China.

Dec. 8.—The foreign naval officers who attended the Grand Naval Review on Dec. 4 were decorated by His Majesty the Emperor as follows:—

2nd Order of the Sacred Treasures:—
Vice-Admiral Sir Reginald York Tyrwhitt; Commander-in-Chief of the British China Sea Fleet.

3rd Order of the Sacred Treasure:—
Captain James Wolf Murray, Chief of Staff and Commander of the

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British Flag-ship Kent; Captain Daniel O'Neill, Commander of the Suffolk of the British Fleet; Captain Eric Gascoign Robinson, Commander of the Berwick of the same fleet.

2nd Order of the Rising Sun:—Rear-Admiral Jean Jacques Stock, Commander-in-Chief of the French Far Eastern Squadron.

3rd Order of the Rising Sun:—Captain Lèon Jouvain, Commander of the Jules Michelet of the French Squadron.

1st Order of the Sacred Treasure:—Rear-Admiral Foukstra, Commander-in-Chief of the Dutch Far Eastern Fleet.

3rd Order of the Sacred Treasure:—Captain A. F. H. Darheuten, Commander of the Java of the Dutch Fleet; Captain Juliano Pini, Senior Commander of the Italian Far Eastern Squadron and Commander of the Libia.

Under the joint auspices of the League of Nations Association of Japan and the Tokyo Branch of the International Labour Association, a welcome meeting in honour of Mr. A. Thomas, President of the International Labour Bureau, was held at the Gakushi-Kai Hall at Kanda. Mr. Thomas delivered a lecture.

Dec. 9.—Under the joint auspices of the Japan Economic League and the Nippon Industrial Club, a banquet was given welcoming Mr. Albert Thomas at the Nippon Industrial Club building, Marunouchi.

Dec. 10.—Today Mr. K. Shoda, Minister of Education, was summoned to the Imperial Palace and was received in audience by His Majesty the Emperor, who gave him an Imperial Rescript exhorting the advancement of education.

The members of the House of Peers held a grand banquet in celebration of the Grand Enthronement Ceremony. H.I.H. Prince Chichibu and other Princes of the Blood honoured the meeting with their presence.

An Unleashed Sdirit (typified hy a wild horse.) by Kametsu Hashimoto.

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